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50 RAREST GOLDEN AGE COMIC BOOKS

An Opinion Survey by Duncan McAlpine

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ISSUE #11

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Issue Number 11, March, 1992

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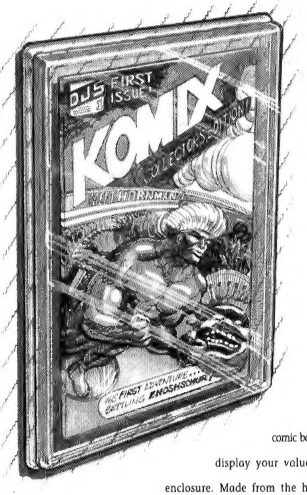

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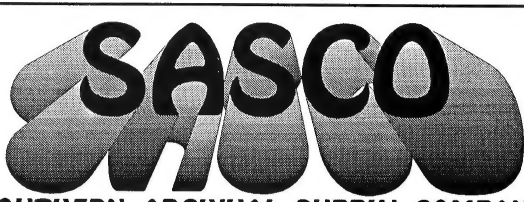

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It's always fascinating to look back into the early 1950's and watch certain titles go through incredible changes in efforts to keep up with the "new trends." Part of this was the business expediency of continuing a magazine versus creating a new one. But for whatever reasons, as Roy Thomas told in his intro to DC's Greatest Golden Age Stories, the transformation of *All Star* (#57 Feb/Mar 1951) into *All Star Western* (#58 Apr/May 1951) was quite a shock to the youngster's system. Or to cite another example from some months earlier — how would the reader of Timely's humor mag, *Joker*, feel when confronted just three months after *Joker* #42 (Aug 1950) by *Adventures Into Terror* #43 (Nov 1950)? Of course, only someone absurdly astute would even notice this metamorphosis.

At the same time, over at Quality Comics, Plastic Man and the Spirit were retiring from *Police Comics* with both making last appearances in #102 (Oct 1950). Though Plas continued in his own mag, Jack Cole wasn't doing it any more, and it wasn't the same. And Will Eisner was able to usher the Spirit into the unknown at last. Both of these great artists had guided their stars through a glorious decade — producing two of the top heroes. Though I usually address the genres crime, romance, western, fantasy, and war as being more adult oriented than the long underwear crowd they replaced — these two are the exceptions.

Quality filled these gaps, and managed to transition the tone of the magazine, with the introduction of two new characters, Ken Shannon — Private Eye, and T-Man, debuting in #103 (Dec 1950). Both these strips featured first person narrative "tough guy" tales, an unusual presentation for comics. Ken Shannon is my favorite comic book detective. This is a real shamus, quick with Chandleresque similes and effective fists. The plots are pretty good, with a lot of quasi-supernatural stuff. There are often shady ladies involved, who sometimes end up in cat fights with Shannon's secretary, the "dishy" Dee Dee Dawson.

T-Man (Pete Trask, treasury agent and "world wide trouble-shooter") is cut from the same cloth. The stories take place in various exotic locales, Iran, Panama, "darkest Africa," etc., and most often feature a luscious example of local fauna, be she friendly or femme fatale. The former usually end up on a "date" with Pete; the latter get a date with the hot seat (if they live that long). Perhaps it's easy to see how I define "more adult oriented," but these tales also offered a sly subtext of humor, emanating from their preposterousness that few of the "super-heroes" could match. (Once again excepting Plas and the Spirit, and on a more juvenile level, Captain Marvel.)

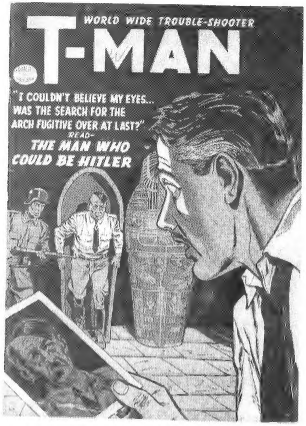
Ken Shannon and T-Man continued in *Police* through #127, the last issue and the only T-Man cover (Oct 1953). Also, they both had their own magazines. *T-Man*, in fact, survived the "code war," for an impressive 38 issue run that went right up to the demise of the Quality Comics Group in December 1956.

And though the Quality "house style" inking sometimes blurred the distinctions, the fine hand of Reed Crandall can be detected on many of the adventures of both T-Man and Ken Shannon.

Another interesting aspect of the "changes" that were taking place in those days is the number of pages per book. *Police* is especially intriguing: #103-107 (Aug 1951) has a banner under the title reading — "52 big full width pages of daring exploits against crime!" But with the 36 page issues starting with #108 (Oct 1951) the magazine actually improved, due to the removal of filler strips. This created a nice tight showcase for our two stalwarts. And at the same time the magazine went from bi-monthly to monthly giving twice as much of them.

I should also alert collectors to the late issues of Quality's *Doll Man*. Issue #37 (Dec 1951) introduced Dollgirl (more adult orientation?) in a mag that already catered to sophisticated tastes by offering vignettes of the voluptuous Torchy.

Lastly, for those who enjoy detective stuff, there is, of course, Dick Tracy, my favorite newspaper strip detective. And beyond comics, for those willing to penetrate the printed page — Dashiell Hammett's Red Harvest; Raymond Chandler's Farewell My Lovely, The High Window, and The Little Sister; most of the "Lew Archer" novels by Ross McDonald; and the "Donald Lam and Bertha Cool" books, written by Erle Stanley Gardner, under his pseudonym of A.A. Fair, are also recommended. Like Ken Shannon, all were first-person narrative with that wry (rye?) attitude...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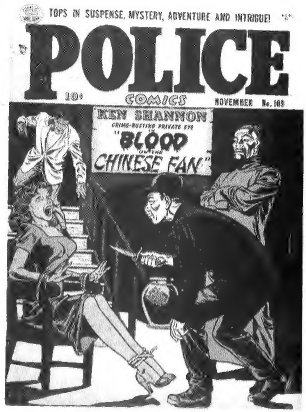

Above: ***T-Man*** **#6 (Jul 1952) Even by the early 50's, the idea that Hitler might still be alive was a recurring theme in many comic books as well as pulp stories and radio melodramas. Here the theme is intertwined with another old horror genre, The Mummy!**

Above right: ***Police Comics*** **#109 (Nov 1951) This is the first Ken Shannon cover and the second monthly, 36 page issue. To perfect the new format the cover scene is superbly staged.**

Right: *Ken Shannon* **#6 (Aug 1952) This is one of the great "horror crossover" covers, along with *Ken Shannon* #3 and #7. #6 is the best of the three with a great color scene; yellow title, moon, and blouse, purple background, and red hair, skirt, and shoes (check your Gerbers).**

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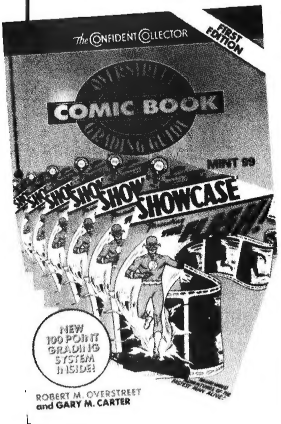

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16 VF 20
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6, 7, 8, 10 F 35ea.
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8 VG/Fn 30

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48 VF/F 75
48 NM/M 500
52 VF/NM 40

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And, the month's young yet.

WAY TO GO GUYS!!!

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The 50 Rarest Golden Age Comic Books

an opinion survey

by Duncan McAlpine

Left: **DC's rare 1st annual from the summer of 1935:** ***The Big Book Of Fun Comics.*** (Rank: 33)
©DC

Right: **The highly sought after and very rare 132 pg.** **"Marvel Mystery Annual" from the WWII era.** (Rank: tied for 20th)
©MCG

Hello from the "other side of the pond". Many serious collectors have, for years, expressed an interest in determining the relative rarity of certain Golden Age comics. This article is by no means definitive, yet it does give us some insight into the cumulative collectors experience, and from here we can continue to collect data on actual numbers. I would like to personally invite anyone with a copy of these books (or other candidates for the list) to send a color xerox of it to Dr. Pat Kochanek in care of *CBM* for the "Golden Age registry" he is developing. Now on with the list.

Rank: 1

All Star Comics, Ash Can (1940, known/estimated: 1)
This comic was recently discovered by Jon Warren in America. It is an "ash can" copy or a publisher's in-house facsimile of a proposed new title and used to secure the name and design of the title. Most ash can comics have black and white covers stapled to an already existing coverless comic. Some ash cans are completely black and white throughout. This particular ash can shows what was to be the cover for DC's *Flash Comics* #1 (Jan 1940). Estimated value - £2,500/$4,000.

Blood Is The Harvest (1950, known/estimated: 1)
This was issued by the Cathetical Guild as less than a comic and more of an illustrated pamphlet against Communism. It is known in three forms and this is the black and white un-trimmed version. Estimated value - £400/$640.

Amazing Mystery Funnies (1940?, known/estimated: 1)
Recently discovered by Mark Wilson in America, it has the same cover as *Amazing Man* #23 from Centaur Comics but it has no number. The reason is unclear. It is the rarest recognized, proper comic. Estimated value - £1,000/$1,600.

Rank: 4

Is This Tomorrow? (1947, Rank: 4, known/estimated: 2)
Issued by the Cathetical Guild, a forerunner to Blood is the Harvest and the theme of Communists taking over America. This is the black and white advance copy. It is more of an educational pamphlet than a recognized comic book. Estimated value - £200/$320.

Action Funnies (1938, known/estimated: 3)
This is the black and white ash can comic that was used to secure the title and design of *Action Comics* that was to feature the first appearance of Superman. The cover shows a pirate type figure in head and shoulders close up brandishing a cutlass. This cover was eventually used in full colour for *Action Comics* #3, August 1938. A copy was on view for sale at the 1991 San Diego Comicon. Estimated value - £10,000/$16,000.

Rank: 5

Syndicate Comics Features (1937, known/estimated: 3)
Discovered by Mark Wilson in 1990, this comic was designed to promote the character Dan Hastings to all the newspaper comic sections. Dated November 1937, this four page comic has artwork by Fred Guardineer who did much work for other major companies. Look for his cover art on early issues of *Action Comics*. The front is done in green and red ink, the interior is black and white. The size is much larger than normal comic size at 17" by 11". All three known copies are in VG condition. Estimated value - £1,000/$1,600.

Thrill Comics (1939, known/estimated: 3)
Fawcett Publications came up with an idea for a comic called Flash Comics starring Captain Thunder in 1939. The race was on to secure copyright. DC Comics beat Fawcett to it by publishing there own *Flash Comics* #1 cover dated January 1940. This *Thrill Comics* is an in-house ash can comic, re-titled from a second ash can Fawcett Flash Comics to try and salvage the character of Captain Thunder. Unfortunately in December 1939 Better/Nedor Publications filed for a title which was to appear cover dated February 1940 called *Thrilling Comics* so Fawcett had to change to *Whiz Comics* which eventually came out in February 1940 as well. Estimated value - £8,000/$12,800.

Rank: 5

Feature Book (Popeye) (1937, known/estimated: 3)
Issued by David McKay Publications, this hundred page comic had no number on the cover but was later issued as number 3, same interior but a different cover. It featured black and white newspaper reprints but unlike the ash cans, it is more of a recognized, proper comic. Estimated value - £2,000/$3,200.

Rank: 5

If The Devil Would Talk (1950, known/estimated: 4)
Issued by the Cathetical Guild, it treats of the threat of worldly temptations. This is a black and white, small size version of the original colour version. More of a pamphlet than a comic. Estimated value - £130/$208.

Flash Comics Vol. 1, No. 1 (1939, known/estimated: 4 to 5)
This was the black and white ash can copy produced by DC to secure the title in the race with Fawcett (see 6). It is cover dated December 1939 and reprints the cover from DC's *Adventure Comics* #41 with an underwater scene of a shark attacking a drowning man. Estimated value - £1,000/$1,600.

Flash Comics (1939, known/estimated: 4 to 5)
This was the black and white ash can copy produced by Fawcett in the race to secure the title (see above). The cover has no illustration but rather the announcement "...featuring the episode adventures of Golden Arrow...". Other characters included Captain Thunder, Ibis and Dan Dare (not the British one!). Estimated value - £2,750/$4,400.

Slam Bang Comics (1940, known/estimated: 4 to 5)
An ash can black and white produced by Fawcett to secure the title which appeared in 1940 (cover dated March).There is no cover illustration but the announcement "Featuring the episode adventures of Ibis the Invincible...". Estimated value - £5,750/$9,200.

Rank: 10

Five Cent Comics (1940, known/estimated: 4 to 5)
An ash can black and white produced by Fawcett cover dated February to secure a title which appeared in May 1940 as *Nickel Comics* featuring Bulletman. This copy has no cover illustration, only the announcement "Featuring the episode adventures of Dan Dare, brilliant young freelance detective..." Estimated value - £1,000/$1,600.

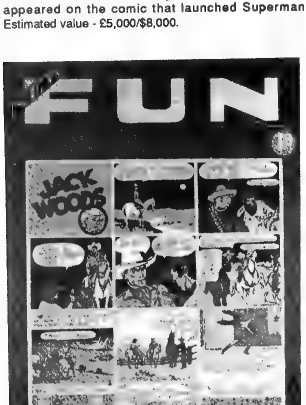
Nickel Comics (940, known/estimated: 4 to 5)
An ash can black and white copy produced by Fawcett to secure the idea of comics sold at 5 cents and indeed that title (see 10). There is no cover illustration but an announcement of "Featuring the episode adventures of Scoop Smith, daring young newspaper reporter...". Estimated value - £1,100/$1,760.

World's Best (1939, known/estimated: 4 to 5)
This is another ash can comic cover dated February 1941 in order to secure copyright for the title of World's Best Comics which appeared in Spring 1941 and became *World's Finest Comics* with issue 2. The cover is a black and white reprint of *Action Comics* #29 showing Superman rescuing a bound and gagged Lois Lane from the back of a gangster's car. The interior is also made up from stock reprints from DC's inventory at the time. Estimated value - £5,000/$8,000.

***Wow* #2 1st Series** (1936, known/estimated: 4 to 7)
Sub-titles What a Magazine. This 52 page comic is magazine size and features characters like Fu Manchu and Popeye and artwork elsewhere featured is by Will Eisner. All copies of this four issue series are very rare but this is the rarest. (See Jon Berk's article elsewhere in this issue.) Estimated value - £850/$1,360

Blood Is The Harvest (1950, known/estimate: 5)
Issued by the Cathetical Guild announcing the impending threat of Communism, this is the black and white version of the original colour issue. More of a pamphlet than a comic. One of these has surfaced in un-trimmed condition (see 2). Estimated value - £125/$200.

Double Action Comics (1940, known/estimate: 5 to 7)
Dated January 1940 with a black and white interior, the colour cover is a reprint of *Adventure Comics* #37. It is not an ash can comic and some argue that it was distributed to the newsstands though issue 1 is thought to exist as an ash can as an experiment for *Action Comics* #1 that appeared in June 1938 (see *Action Funnies* - No. 5 above). The other theory (whose chief advocate is Gary M. Carter) is that *Double Action* was prepared by one of the many shops (e.g. Lloyd Jaquet and others) as a presentational sample to be presented to DC in order to obtain subcontracted work. The style of the words "Action" and "Comics" is very similar to what actually appeared on the comic that launched Superman. Estimated value - £5,000/$8,000.



New Fun Comics #1
The first DC comic book, February 1935
(Rank: tied for 37th) ©DC

Flash Comics (1939, known/estimate: 8)
This was the second black and white ash can copy produced by Fawcett in the race for the title (see 5, 8, 9). Thinking that they had secured the title, a cover illustration of Captain Thunder was drawn, snapping free from chains whilst being attacked by two thugs. When the existence of DC's own ash can Flash became known (see 8), Fawcett hastily re-drew the title to *Thrill Comics* (see 5). Estimated value - £5,750/$9,200.

Marvel Mystery Comics (1943/44, known/estimate: 9)
This 128 page comic was published during the classic *Marvel Mystery Comics* run which ended at issue 92 in June 1949. The interior is black and white, reprinting two Captain America stories and two other Marvel Mystery stock stories. It has the colour cover of *Marvel Mystery Comics* #33. It was possibly an experiment to produce some kind of annual to accompany the series cover priced at 25 cents. Estimated value - £1,500/$2,400.

Feature Book **(Dick Tracy)** (1937, known/estimate: 9)
Like the other no number *Feature Book* with Popeye (see no. 5), this was later reprinted as *Feature Book* #4 with a new cover dated August 1937. It is 100 pages long. Estimated value - £1,750/$2,800.

Famous Funnies **(series 1)** (1933, known/estimate: 10)
This was the first recognizable comic book sold. *Funnies On Parade* and *Famous Funnies* A Carnival of Comics were given away. It was reprinted from a combination of these latter two comics and historians estimate about 35,000-40,000 were printed to be sold in chain stores throughout the U.S. Estimates vary between 8 and 12 copies in existence with 1 in strict NM condition which would bring 60% more than the estimated value given here. Estimated value - £3,500/$5,600.

***Comics Magazine* #1** (1936, known/estimate: 10)
Cover dated May 1936 this much under-rated comic contains Dr. Mystic, The Occult Detective by Siegel and Shuster and this first ever origin of a super-hero continues in the pages of *More Fun Comics* #14. Dr. Mystic is a Superman prototype as his costume resembles Superman's and he can fly. Even though Superman appeared in 1938, that had been evolving the idea as early as 1934. (See Michael Sanchez's article in CBM #8) Estimated value £1,250/$2,000.

***Comics Magazine* #2** (1936, known/estimate: 10)
Cover dated June 1936 this comic features Federal Men by Siegel and Shuster. It is thought to be as rare as issue 1 but these are only educated guesses by those that know. (See Michael Sanchez's article in CBM #8) Estimated value - £500/$800.

***New Comics* #2** (1936, known/estimate: 10)
Cover dated January this comic is thought to be one of the rarest DC comics though others would disagree citing between anything from 21 to 50 copies. Federal Men by Siegel and Shuster begins. Estimated value - £1,100/$1,760.

***New Fun* #2** (1935, known/estimate: 10)
Cover dated March this is the second DC comic published, and it is thought to be the rarest, certainly it has the tradition of being the hardest to find. Estimated value - £3,500/$5,600.

***Stuntman* #3** (1946, known/estimate: 10)
This comic is smaller than standard comic size at 5" by 8". It was distributed through the mail only rather than sold on newsstands. It was only discovered to exist a few years ago. Estimated value - £250/400.

***Danger Trail* #3** (1950, known/estimate: 10)
Cover dated November/December this comic is only very recently thought to be the rarest pre-Silver Age comic. The whole short-lived title (5 issues) is hard to come by in any condition. It is unusual for being the most recent comic book in this listing. Estimated value - £250/400.

***Famous Funnies* #2** (1934, known/estimate: 10)
Published by Eastern Colour Printing Company, these comics contain all reprints from the Sunday funny pages like Mutt and Jeff and Joe Palooka. Estimated value - £750/$1,200.

***Famous Funnies* #9** (1935, known/estimate: 10)
Same as above. All these early *Famous Funnies* are very difficult to come by in any grade, let alone anything approaching high grade. Estimated value - £300/$480.

***More Fun* 9** (1936, known/estimate: 12)
This is the first comic sized issue of the title as the previous issues 7 and 8 were a slightly larger 8" by 10". Issues 1-6 were *New Fun Comics* before title changed with issue 7. Cover dated March. Estimated value - £1,250/$2,000.

Blood Is The Harvest (1950, known/estimate: 13)
This is the original educational pamphlet as published by the Cathetical Guild. A black and white version became available (see No. 17) and untrimmed version as well (see No. 1). Estimated value - £300/$480.

Big Book Of Fun Comics (1936, known/estimate: 14)
The 1st ever DC annual dated Spring 1936. Estimates very from as little as 5 copies to 23 copies which goes to show how difficult it is to calculate exactly the number of extant copies of any of these books. One is known in strict NM condition which would bring 60% of the estimated value given her. Estimated value - £2,750/$4,400.

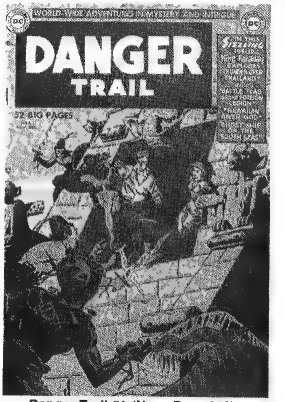
***All New* #15** (1947, Rank 34, known/estimate: 9/10)
Smaller than standard comic size, it was distributed through the mail only (see *Stuntman* #3). Joe Palooka and Black Cat appear. Black and white cover and interior. Estimates vary between 4 and 15 copies in existence. Estimated value - £250/$400.

***Detective Comics* #3** (1937, known/estimate: 13)
Considered the rarest of the pre-Batman *Detective Comics* (1-26), this is cover-dated May, exactly two years before the first appearance of Batman. Lovely cover by Craig Flessel of an escaped convict caught in a yellow search-light. Estimated copies vary from a lower value of 6 to an upper value of 20. Estimated value - £3,000/$4,800.

***New Fun* #6** (1935, known/estimate: 15)
Cover-dated October, this is the first appearance of the Superman prototype Dr. Occult by Siegel and Shuster. Estimated value - £2,250/3,600.

***Green Giant* #1** (1940, known/estimate: 16)
An experimental comic published by Moreau Publications to utilize a printing press of theirs. With no price on the cover it probably never got as far as the distribution stage. Estimates very from 12 to 20 copies in existence. Three are known in strict NM condition which would bring 60 % more than the estimated value given. Estimated value - £2,750/$4,400.

***New Fun* #1** (1935, known/estimate: 17)
Cover-dated February, this is the first DC comic ever published. The title became *More Fun* with issue #7. Estimates of copies in existence run between 10 and 24 hence the average value of 17. There is one (1) known copy in Very Fine to Near Mint condition and it would bring double the estimated value given here. Estimated value - £5,000/$8,000.



Danger Trail #1 **(Nov - Dec 1950)**
The rarest 1950s DC. (Rank: tied for 22nd) ©DC

***Wow Comics* #1** (1936, known/estimate: 17)
Dated July, this is the magazine format from Henle Publishing subtitled What A Magazine! (see No. 16) Estimated extant copies vary but only slightly from a lower limit of 15 to an upper limit of 20. The tightness of the range suggests that this comic is fairly well documented in its rarity value. (See Jon Berk's article elswhere in this issue.) Estimated value - £850/$1,360.

***More Fun* #8** (1936, known/estimate: 18)
A slightly larger than standard comic (as was *More Fun* #7) at 10" by 12". Estimates of rarity vary from 15 to 20 copies but with another report citing parameters 21 to 50 though this is thought to be questionable. More information is obviously needed. Estimated value - £1,200/$1,920.

***Wow Comics* #3** (1936, known/estimate: 20)
Another in the short-lived magazine format series subtitled What A Magazine!. The only reliable estimate at the moment suggests 20 copies though further research is needed. (See Jon Berk's article elswhere in this issue.) Estimated value - £600/$960.

***Detective Picture Stories* #1** (1936, known/estimate: 22)
One of the experts asked cites this as an extremely important comic as The Comics Magazine Co. and DC Comics raced to publish a comic devoted to a single theme. An ad appeared in *New Comics* #11 (Dec 1936) that *Detective Comics* #1 was appearing but it actually appeared three months after *Detective Picture Stories* #1, dated December 1936. Estimates vary from 15 to 30 copies in existence from three sources while another source seems way off the mark citing anywhere between 50 and 200 copies. Estimated value - £750/$1,200.

Rank: 48 Rank: 47 Rank: 46 Rank: 45 Rank: 44

***Detective Comics* #2** (1937, known/estimate: 23)
Dated April 1937, another very rare pre-Batman *Detective Comic*. Very distinctive cover illustration of an ugly thug's face. Estimates of rarity vary tremendously from as few as 6 up to 35 copies though both of these seem extreme. A middle ground figure has been chosen. Estimated value - £4,000/$6,400.

***New Adventure Comics* #13** (1937, known/estimate: 25)
One reliable source puts this at about 25 copies and this is the figure chosen for now. Another source claims it to be much rarer at under 5 copies but this seems a little extreme. Estimated value - £600/$960.

If The Devil Would Talk (1950, known/estimate: 25)
Educational pamphlet rather than really a comic book from the Cathetical Guild. Estimates run from between 20 to 30 copies so 25 has been chosen. The 1958 version is much rarer at six known copies and the black and white at four known copies. Estimated value - £200/$32.

***More Fun* #7** (1936, known/estimate: 26)
Slightly over-sized comic at 10" by 12" as was *More Fun* #8. Estimated copies from as low as 7 to as high as 45. One estimate went as high as 50 but in view of one estimate of 7 and one of 10, the figure of 50 is discounted for now. 2 copies are known to exist in strict Near Mint and would bring 50% more above the suggested value here. Title was previously *New Fun Comics* 1-6. Estimated value -£1,300/$2,080.

***Boy Explorers* #2** (1946, known/estimate: 27)
Like *Stuntman* #3 and *All New* #15, this was a small size black and white comic distributed through the mail only and not on sale at newsstands. The only estimates available ranged between 20 and 35 copies so a middle figure has been chosen. Estimated value - £250/$400.

***Detective Comics* #1** (1937, known/estimate: 30)
The comic that gave DC its initials and in the race for the first comic with one theme (see No. 42). Estimates from sources said 20, 25, 30 and 35 copies respectively with one not so committal at 21-50 copies. A mid range value of 30 has been chosen for now. Sporting a beautiful Chin Lung chinaman cover, probably by Craig Flessel, only one (1) known copy exists in Near Mint condition and would bring double the estimated value. Estimated value - £9,000/$14,400.

***Famous Funnies* #1** (1934, known/estimate: 30)
Not to be confused with *Famous Funnies* (Series 1). This comic was the first regular monthly newsstand comic as number 2 came out one month later and so on. Two sources independently agreed on 30 extant copies while another went as low and as vague as 6 to 10 copies. For the moment the figure of 30 has been chosen. Two (2) copies are known to exist in Near Mint condition and would bring about 40% above the estimated value. Estimated value - £2,750/$4,400.

***Funny Picture Stories* #1** (1936,, known/estimate: 30)
From The Comics Magazine Company a funnies anthology that was taken over by Centaur Publications with issue #6. Two estimates put extant copies from 25 to 35 copies so 30 was chosen. A third unconfirmed estimate suggests 21 to 50 copies. Estimated value - £500/$800.

(Please note that the estimated values given are for the UK market only and are at best wide speculation as only three or four of the above have ever been offered for sale in United Kingdom.)

Other rare comic books just outside the Top 50 are:

***Detective Comics* #4** has been suggested from 11-20 copies.
***Flash Gordon* #5** at about 30-40 copies as it was distributed through the mail like *Stuntman* #3, *Boy Explorers* #2 and *All New* #15.
***New Fun* #3** which could be anywhere between 11 and 45 copies.
***New Fun* #4** could be anywhere between 21 and 50 copies.
***More Fun* #'s 11, 15, 22** and **23** may have anywhere between 11 and 50 copies.
***New Comics* #'s 3, 6, 11** and ***New Adventure Comics* #'s 12, 14, 16, 18, 19, 22** and **23** have been suggested by one source at 11-20 copies.
Captain Marvel Thrill Book has been cited at 25 copies but as yet unconfirmed.
***New Book of Comics* #2** at a possible 35 copies.
***New Book of Comics* #1** at about 42 copies.
Jumbo Comics* #1, *Century of Comics and ***Wow Comics* #4** at a possible 40 copies each.
***Famous Funnies* (Carnival Of Comics), *Jumbo Comics* #7** and ***New Comics* #1** at a possible 50 copies each.
***All American Comics* #16** at about 50-60 copies.

All the above information is at best mostly speculation based on observation by myself and informed guesses by a number of top American dealers, all of whom I credit and thank for their participation. No doubt when more information becomes available, positions in the Top 50 will alter.

(Those who kindly took part in this experiment included Stephen Fishler, Sean Linkenback, Gary M. Carter, James Payette, Jon Warren and Mark Wilson with reference to the estimated copies as stated in Bob Overstreet's Comic Book Price Guide No. 21 and also with reference to the relative scarcity system as used by Ernie Gerber in his stunning Photo Journal. Special thanks to Steve Fishler for providing the most information. Further research will be carried out as this article is destined for the 4th UK Comic Book Price Guide by ncan McAlpine sometime this year. Any information/corrections concerning rarity and numbers of issues will be gratefully received and duly acknowledged. My best, Duncan.)

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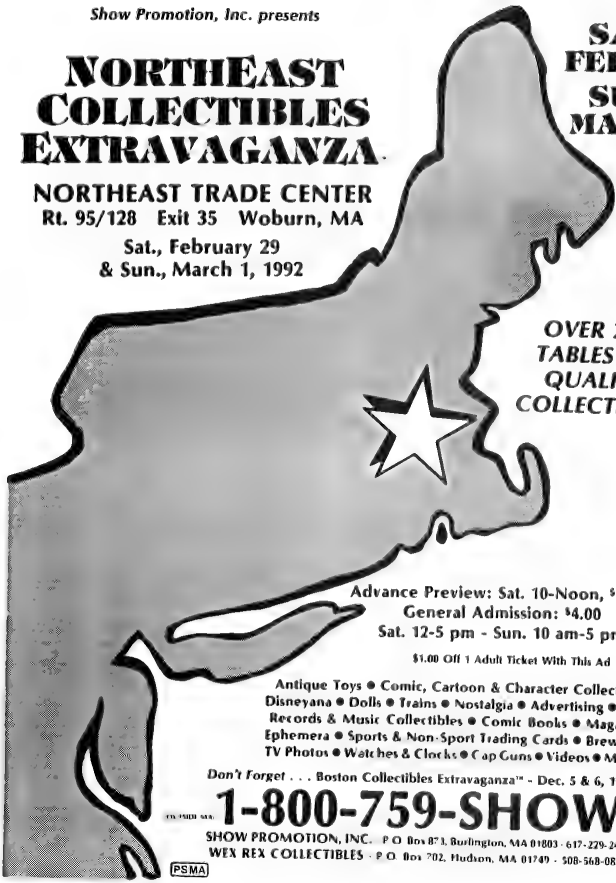

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One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

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WHAT A MAGAZINE!

by Jon Berk

One of the rarest of all comic titles is *Wow What a Magazine!* This rarity, perhaps, explains a lack of appreciation of this short-lived title. In 1936, *Wow* joined the ranks of *New Comics*, *More Fun* and *Funny Pages*, as a publisher of original material. Published by John Henle and edited by Samuel Maxwell Iger, this "comic magazine" only lasted four issues (July, August, September and November). Except for the inclusion of some reprint strips, the format of this 52 page, 8" by 11" "magazine" was similar to that seen in *New Fun*. It included the usual array of single, double or triple page "comic" and adventure stories, as well as celebrity pieces, hobby tips and extended text stories (Want to learn about the short-lived Texas Navy? Check out issue #1). And like *New Fun*, *Wow*, either because of its size, mix of features, lack of color, or only 52 pages for the dime, never was able to generate enough interest to survive. Such brevity would normally not be worthy of commanding any attention. However, despite the shortcomings of the form and content, this title contains the first works of some of the giants of the comic art form.

Wow #1 (July 1936)

Most notable in the series are the several features drawn by William Eisner under his real name or several pseudonyms such as "Erwin" or "William Rensie." These features included the adventurer, "Captain Scott Dalton" (issues 1-4), "The Flame" (issues 1-4), a "bold colorful figure who dashed through the 16th century" (a character to continue as "The Hawk" in the Iger-Eisner issues of *Jumbo Comics* in 1938), and the comedy-adventure strip, "Harry Karry," "the famous inter-national detective" (issues 2-4).

While the covers to issues 1, 3 and 4 are considered by some to be at best sup-par, issue 2 sported a spectacular Eisner painted cover of Scott Dalton, a recently fired revolver held over his head with a trail of smoke coming from the tip of the gun. Certainly the cover is more akin to the pulp covers of the day. However, when viewed against the hum-drum cartoony comic covers of 1936, Eisner certainly gave notice of the greatness that was in store for him in the comic arena.

Bob Kane, before he created "The Batman," premiered his comic talents in two humor strips, "The Adventures of Hiram Hick in New York" (issues 2-4) and "Life in the Roar" (issues 3 and 4).

Additional features include a gag strip, "Biff and

Wow #2 (August 1936)

His Pals" by George Brenner (issues 1-4). Brenner would go onto greater "fame" with the first masked hero in comics, "The Clock," who would grace the pages of *Funny Pages* and *Funny Picture Stories* later in 1936.

Louis Ferstadt, who would go on to draw the Flash, Starman and Green Lantern and eventually be the art director for Fox Comics in the late 1940's, contributed humor strips of "Larry and Tessie" (issues 1-4) and "Sir

Hocus Pocus" (issues 3 and 4).

So too appeared the earliest work of Dick Briefer who would go on to receive notoriety for his rendition of "Frankenstein" in *Prize Comics*. Breifer contributed the covers for issues 1 and 4 as well as the dramatic rendition of "The Hunchback of Notre Dame" (issues 3 and 4) which probably was the first evidence of his desire to draw "monstrous" characters. He also contributed a brief humor strip called "Barberania" (issue 4).

Wow also presented a humor strip in its first issue

Wow #3 (September 1936)

called "Smoothie" by Bernard Bailey who was to be the artist for the "Spectre." He also contributed celebrity portraits for a text article in the first issue.

Several individuals contributed a variety of humor and "forgettable" adventure strips ("adventure cartoons" as they were listed in the table of contents by issue 3). The latter included "Tom Sherrill" by Donald DeConn a pioneer feature drawn with "stick and building block" figures (issues 1-3), "Space Limited" by Serene Summerfield (issues 1-4) who had the only two page feature in issue 1. (This feature bore a resemblance to the "Space Police" feature that had appeared in *New Fun*.) "Buddy Wilbert" by Joe Henschel (issues 1, 3 and 4), a feature which set its hero on the path to search for the "Dead Men" which undoubtedly explains the sub-title of this feature — "Beginning his adventures in search of honor, fame and glory among the heroes of all time," and "Hidden Gold" by Chuck Thorndike (issues 1-3).

Humor strips were many. Iger contributed his "Pee-wee" in issues 1, 3 and 4. Betty Marion wrote "Jocko" (issues 1-3). The protagonist monkey and elephant bear a striking resemblance to the monkey and elephant that Dick Ryan popularized in his work for National, Comic Magazine and Centaur. Bob Smart contributed "Little Augie" (issues 1-4), while a Louise

Wow #4 (November 1936)

Maxwell drew "Bargain Bill" for issue 1 (renamed "Brother Bill" in issue 4).

A number of strip reprints appeared. While this type of content was widespread in this time period in *Famous Funnies*, *King Comics* and *Tip-Top Comics*, *Wow*, despite its obvious meager budget, did have some classic strips such as "Fu Manchu" by Sax Rohmer (issues 1-4), "Popeye" by Segar (issues 2-4; including text articles on the origin of Popeye by Segar in issue 2 and boxer Joe Dempsey writing about "Popeye's punch" in issue 3), "Tillie the Toiler" by Russ Westover (issue 4), "Mandrake the Magician" by Lee Falk and Phil Davis (issue 4), and, "Flash Gordon" by Alex Raymond (issue 4).

Of some interest is the fact that several of the original features of *Wow* were reprinted or reworked for the next "big" Iger publication — *Jumbo Comics*. While it is not of any earth-shattering importance that the "Tom Sherill" feature of issues 1-3 is reprinted in its entirety in *Jumbo* 1 and that Ed Webster continued his *Wow* feature of "Fonie Films" (from issues 1-3) in *Jumbo*, it is far more significant that the first two pages of Briefer's "Hunchback of Notre Dame" which appear in *Jumbo* 1 first appeared in *Wow* 3 and 4 except for a couple of panels. Additionally, Eisner's feature in *Jumbo*, "The Hawk" is simply a carry over of the spirit, if not the character of "The Flame" from the pages of *Wow*. So too did Iger continue his feature of "Pee-Wee" in this later publication. Nor should it be overlooked that Bob Kane continued to fuel his interest in comics by continuing to work for Iger in *Jumbo* by producing "Peter Pupp" and other features.

The run of *Wow* was extremely brief. But its importance lies in the fact that, in its brief existence, it was the starting point for so many individuals who would go on to be comic greats. *Wow. What a magazine!*

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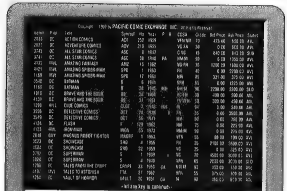

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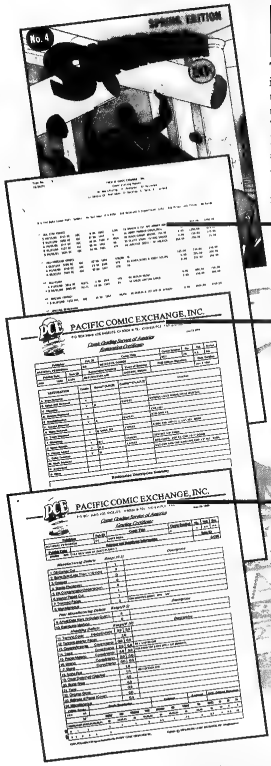

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Date	No.	CGSA Grade		Ask	Relevant
	DC	Action Comics			
1958	242	FN	40	$275	O.Branaic
1958	245	NM	75	$115	
1958	247	NM	80	$135	
1959	250	VFN/NM	70	$100	
1959	251	NM	75	$125	
1959	252	VFN/NM	70	$600	O.Sprgirl
1959	253	NM	75	$150	2nd Supgrl
1959	256	NM	80	$110	
	DC	Adventure Comics			
1955	210	VG/FN	30	$600	O.Krypto
1955	214	FN	40	$225	2nd Krypto
1958	250	VFN/NM	70	$120	Kirby-GA
1958	253	VFN/NM	70	$165	Robin/Sby
1958	255	VFN/NM	70	$120	O.Red Krypt
1959	256	VG	25	$100	O.Grn Arw
1959	267	VFN	65	$650	2nd Legion
	DC	All Star Comics			
1940	1	G	10	$600	Flash,Hawk
1941	4	G	10	$325	
1941	5	Fr	6	$240	1st Shiera
1941	6	G	10	$225	J.Thunder
1941	7	VG	20	$400	Bat,Sup Cam
1942	9	G	10	$175	Shiera App
1942	10	G/VG	15	$225	Fl,GL Cameo
1942	12	G	10	$155	WW JSA Sec
1943	13	G	10	$150	
1943	15	VG	20	$300	Sandman
1944	16	VFN	65	$500	
1944	22	VG	25	$200	
1945	23	VG/FN	30	$225	
1945	24	G/VG	15	$125	
1945	25	G	10	$90	
1945	26	VG	25	$150	
1946	28	G	10	$100	
1946	29	FN	40	$175	
1947	31	VG	25	$150	
1947	32	G	10	$75	
1947	33	G/VG	15	$195	
1947	36	Fr	6	$105	

Date	No.	CGSA Grd		Ask	Relevant
	DC	All Star Comics			
1949	37	G	10	$100	
1949	38	NM/M	90	$1,350	PA Copy
1950	55	VG	25	$150	Sci-Fi
	MVL	Amazing Fantasy			
1962	15	VG	25	$1,300	O.Spiderman
1962	15	VG/FN	30	$1,400	O.Spiderman
	MVL	Amazing Spider-Man			
1963	1	G	10	$500	Retells O
1963	1	FN	40	$2,000	Retells O
1963	2	VG/FN	30	$375	Int. Vulture
1963	3	G	10	$150	Int Doc Oct
1963	4	NM	75	$600	O.Sandman
	DC	Batman			
1941	6	VFN	65	$1,200	
1945	27	NM	85	$800	Xmas Cvr
1949	51	NM	88	$550	
1952	69	NM	75	$325	Catwoman/man
	DC	Batman Annual			
1961	1	VFN	65	$210	Swan Cvr
	DC	Brave and the Bold			
1959	22	VFN	60	$110	
1960	28	VG	25	$500	Int.JLA
1960	30	VG/FN	30	$235	JLA
1961	34	FN/VFN	50	$450	1st SA Hawkm
	TOBY	Danger is our Business			
1953	1	FN	45	$125	Capt Comet
	AVON	Earth Man on Venus			
1951	nn	G	10	$110	Wood-a
	DC	Flash Annual			
1961	1	VFN/NM	70	$250	
	DC	Green Lantern (SA)			
1960	1	FN	35	$500	O.Retold
1960	2	VG/FN	30	$110	
1960	3	FN	35	$85	
1961	4	FN	40	$80	
1961	5	VG/FN	30	$60	
	MVL	Iron Man			
1968	1	NM	80	$450	O.
1973	55	NM/M	90	$250	Thanos 1st A

Date	No.	CGSA Grd		Ask	Relevant
	DC	Sensation Comics			
1947	70	VFN	55	$110	
	DC	Showcase			
1956	4	FN	35	$2,800	Flash 1st SA
1959	22	VG	25	$325	GL O./1st Ap
1959	22	VG/FN	30	$500	GL O./1st Ap
1959	23	FN	40	~~$1,200~~ $375	GL
1959	23	FN/VFN	50	~~$1,750~~ $1,175	GL
1959	24	VG	25	~~$1,400~~ $350	GL
1960	27	FN/VFN	50	~~$1,750~~ $750	Sea Devils
	AVON	Space Thrillers			
1954	nn	VG	20	$160	Scarce
	DC	Star Spangled Comics			
1942	7	G/VG	15	$450	O.Guardians
1946	53	FN	45	$80	S & K Cvr
1951	115	FN	40	$45	
1951	123	VG/FN	30	$50	
	AVON	Strange Worlds			
1950	1	VG/FN	30	$100	
	DC	Superman			
1943	25	NM	80	$575	
1944	27	NM	75	$475	2nd Toyman
1944	31	NM	85	$575	
1945	32	NM	75	$475	3rd Toyman
1945	33	NM/M	90	$750	3rd Mxyzptlk
1945	34	VFN	65	$350	Lex Luthor S
1945	36	VFN/NM	70	$400	4th Myyxptlk
1945	37	FN/VFN	50	$225	
1946	39	VFN/NM	70	$400	
1947	44	FN	45	$160	Toyman Cvr/S
1947	47	VFN/NM	70	$300	Toyman Sty
1948	53	FN	35	$400	O.Superman
1949	61	VG	20	$175	O.Grn Krypt
1952	75	FN/VFN	50	$175	Err Cvr(/4)
1955	100	FN	35	$235	
	DC	Superman's Girlfriend Lois Lane			
1958	1	VFN	60	$600	
	MVL	Tales To Astonish			
1962	27	FN	40	$400	Antman 1st A
1962	30	NM/M	90	$250	WM Copy

CGSA	M	NM/M	NM	VF/NM/M	VF/N	F/NM/VF/N	FN	VG/FN	VG	G/VG	G	Fr	Pr
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SCARCITY OF GOLDEN AGE DC:

An Objective Data Set

by

Dr. Patrick M. Kochanek

Installment I: *Adventure Comics* #s 40-102

How often have you heard phrases like "No question about it, that's the toughest book to get in the run" or number 56 is impossible to find? Almost certainly, the answer is — very often. Some of the time (depending on the source), the information may actually be accurate. Many other times, this may not be the case. Countless factors influence the notion of scarcity of a given book. As a long-time DC Golden Age collector with a scientific background, I have been interested in objective approaches to the question of scarcity, not only to evaluate my own opinions, but to actually generate some hard data on this question. For almost six years, I have been recording the number of copies of books offered for sale in the *Comic Buyer's Guide*, and at selected conventions (and more recently in *CBM*) for four DC Golden Age titles (some of my own favorites). The titles include: 1. *Adventure Comics* #s 40-102, 2. *Flash Comics* 1-104 3. *Green Lantern* #s1-38, and 4. *More Fun* #s 52-107. I'd like to present this information to the *CBM* audience in a series of four short articles, one for each of the above titles.

Careful attention was taken to avoid making duplicate entries into the data set, which contains over 4000 entries. Condition was not used as a factor in the data set. Despite the objectivity of the data collection, there are several obvious potential shortcomings of this type of data. First, #1 issues and "keys" (because of their high price-tags) are cost effective to be advertised alone and may be over-represented in the data set. Second, scarcer, more popular, and key books may be picked out of lots by collectors before they are offered to the general public in ads and at conventions, resulting in potential underestimation of scarcity of these books. Third, some duplication may have occurred due to books cycling from one dealer to another.

Nevertheless, with these and possibly other limitations, here is the first data set comprising *Adventure Comics* #s 40-102. In addition, several collectors and dealers were kind enough to provide their own opinion on scarcity within each title for this series of articles. They did not have access to the data collection results prior to their input. This expert information is presented to compare with each individual data set. Special thanks goes to three experienced dealers willing to contribute to this project, John Verzyl of Comic Heaven in California, Steven Fishler of Metropolis Collectibles in New York, and Joe Dungan of Collectors Asylum in Texas. Thanks also for opinions from long-time Golden Age collectors Gary M. Carter, Tom Nicholson, Steve Carey, and Ernie Gerber (through the use of his relative scarcity index taken from the *Photo Journal Guide*).

Opinion of Expert Collectors/Dealers

John Verzyl	# 62 =	rarest, #s 43,57	scarce
Stephen Fishler	# 73 =	rarest, #s 40,60,62,63	scarce
Joe Dungan	# 62 =	rarest, #s 42,60,61, 87	scarce
Gary M. Carter	# 49 =	rarest, #s 40,41,47,102	scarce
Tom Nicholson	# 57 =	rarest, #s 40,62,73,79	scarce
Steve Carey	#s 62 & 91 = rarest		
Ernie Gerber*	#s 42,45,61,73,76,87,94, all rated a 7/10		

*Gerber score taken from *Photo Journal Guide*.

Discussion

The major surprise of the data set certainly surrounds the remarkable lack of copies of *Adventure Comics* #91 offered for sale during the six year data collection period. The only copy I encountered that was offered for sale surfaced about four or five years ago at a Cleveland Saturday's Child Convention as part of a complete run of *Adventure* between 77 and 102. I wish I had purchased it. Despite considerable searching, I could not find a single copy of it offered for sale at this years San Diego convention. Of the collectors and dealers, only Steve Carey listed this issue as scarce. However, the high numbers in this portion of the *Adventure* run are somewhat obscure and are not highly sought after. It is interesting that it appears from #87 until #91 that there is a progressive decline in the number of copies. Note that *Overstreet* lists #91 as the last issue with Sandman by Simon and Kirby. The question arises, was DC cutting back on the print run of *Adventure Comics* in anticipation of discontinuing the title or some other major format change at the end of the Simon and Kirby era?

Although there are many other interesting points in the data set and expert opinion to comment about, the other very striking one is the remarkable consistency of the dealers and collectors on the scarcity of *Adventure Comics* #62, and the lack of agreement with the data set on this point. All three dealers and two long-time collectors agreed on this one. Before collecting the data set, I also would have similarly rated #62 in my top five or six rarest (along with #s 40,57,61,76, and 90). This discrepancy may relate to the possibility that #62 is actually rare in high grade, but not in low grade (Recall that condition did not enter into the data

Adventure Comics Scarcity Data

ISSUE#	MONTH	YEAR	DATA
40	July	1939	11
41	August		20
42	September		8
43	October		9
44	November		13
45	December	1939	23
46	January	1940	9
47	February		10
48	March		13
49	April		11
50	May		7
51	June		8
52	July		16
53	August		21
54	September		14
55	October		22
56	November		17
57	December	1940	11
58	January	1941	17
59	February		17
60	March		10
61	April		12
62	May		14
63	June		9
64	July		14
65	August		12
66	September		18
67	October		7
68	November		7
69	December	1941	8
70	January	1942	10
71	February		20
72	March		23
73	April		10
74	May		15
75	June		6
76	July		9
77	August		12
78	September		10
79	October		11
80	November		15
81	December	1942	11
82	January	1943	9
83	February		16
84	March		12
85	Apr/May		8
86	Jun/Jul		9
87	Aug/Sep		13
88	Oct/Nov		12
89	Dec/Jan	1943-44	11
90	Feb/Mar	1944	7
91	Apr/May		7
92	Jun/Jul		9
93	Aug/Sep		7
94	Oct/Nov		15
95	Dec/Jan	1944-45	16
96	Feb/Mar	1945	19
97	Apr/May		9
98	Jun/Jul		24
99	Aug/Sep		16
100	Oct/Nov		16
101	Dec/Jan	1945-46	14
102	Feb/Mar	1946	13

set). However, it always influences the scarcity of a book for a high-grade collector trying to complete a run. Most of the experts (both dealers and collectors) collect high-grade books, and several of the contributors specifically collect *Adventure*. Of note, the location of the Edgar Church "Mile High" collection copy and the Larson collection copy of *Adventure* #62 are not known to the above individuals. They may not exist.

Finally, as a consequence of this article, it is likely that several copies of *Adventure* #91 (and #62, in high grade, etc.) will turn up for sale, and at well above *Overstreet* listing (similar to the *Flash Comics* #56 phenomenon after it could not be located by Ernie Gerber for the *Photo Journal Guide*). Maybe *Adventure* #91 is worth more than *Overstreet* list price (I do not own a copy of either *Adventure* #62 or #91). However, I present these data not to influence prices, but, to provide collectors with six years of objective data, some interesting perspective, input from some expert dealers and collectors, and above all some fun information.

Next installment will cover *Flash Comics* #s 1-104.

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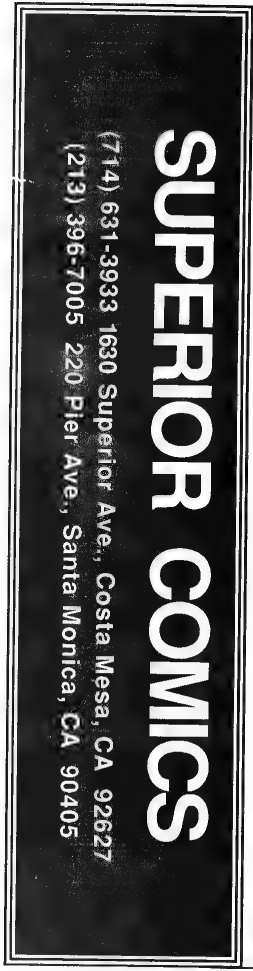

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COMICS ON THE COUCH

by
John Townsend, Ph.D.
Clinical Psychologist

The Comic Fanatic vs. The Comic Addict:

CROSSING THE LINE

...I've seen the needle and the damage done
A little part of it in everyone.

Neil Young,
"The Needle and the Damage Done"

I saw a pro-handgun bumper sticker on a car which said something like:

"Yes, I'll give up my gun...when they pry it out of my cold, dead hand."

The sticker is a darkly humorous way to illustrate the fact that we attach lots of importance to various things, people and places. The comic collector, as well, can identify with that sense of resistance. He may, for example, be forced to consider selling a collection because of financial concerns. *I can always find mortgage money,* he might think to himself, *but when a book's gone, it's gone!*

Collecting is important to us collectors. It's time-consuming, requires energy and money, and is often frustrating. That's the nature of it. The most important books tend to be less available due to supply and demand. It's work. The more we work at it, the better the collection. As someone said, "The harder I work, the luckier I get." That fact, in itself, reinforces us to work harder.

But how can we tell when we've moved from fandom to addiction? How far is too far? How much time on the phone, budgeting, con-shopping and garage-sale cruising is too much?

Let's take a look at some ways to understand that line...a line that can be crossed.

The term "fanatic" comes from a Latin word, *fanum,* which means a religious temple. It refers to those who are inspired in a frenzy by a deity. To be a qualified fanatic, in other words, you have to have lots of interest in your hobby. In fact, it was Roy Thomas and Jerry Bails, two of the fathers of comic fandom who coined the term "fan-addict" in the 60s. They understood the linkage of these two terms.

But aside from taking flak from friends and being alarmed at the rapid depletion of your monthly comic budget, how do you know if you're in trouble—if you've made the leap from fandom to addiction? It's one thing to be a "social collector"—you're not like the poor guys who end up on Skid Row panhandling for coverless independent books. But where does the hobby indicate problems?

Contemporary psychiatry has defined the signs and symptoms of addiction. And it describes addiction per se, no matter what the substance—drugs, alcohol, tobacco, or whatever. So it's helpful to take a look at the process here.

The standard diagnostic reference work for psychiatry is the **Diagnostic and Statistical Manual of Mental Disorders, Third Edition-Revised** (1987: American Psychiatric Association, Washington, D.C.) or simply, **DSM-III-R.** This ever-evolving publication presents the indications of all clinical mental and emotional problems from neuroses to psychoses. And, in terms of addictions, DSM-III-R has laid down several criteria.

Basically, there are nine symptoms of addiction. To qualify, you must be experiencing at least three of the nine indicators. Not only that, but the symptoms must have been for at least one month's duration-or repeatedly, over a longer period of time. Any actual clinical diagnostic work, however, should be performed by a qualified mental health professional.

Let's take a look at the nine symptoms:

1. Involuntary overuse. The person begins using larger amounts of the substance, (in our case, an activity, collecting) or spending a longer time with it than intended. For example, you may notice that over the past year your want list hasn't diminished, even though you're finding books. It has become a self-reproducing system, like coathangers in a closet. Overnight, new books appear on the pages, requiring more investment and time.

Obviously, we can increase our usage of things in good ways, as well as destructive ways. Eating more oat bran and spending more time with supportive people aren't addictions. The problem comes when the increased involvement isn't due to your own values and free choices—but is more because it's become a drivenness, in and of itself.

2. Failure to control usage. There is either a persistent desire, or one or more unsuccessful efforts to cut down or control the use of the substance. For example, New Years resolutions might crumble about not collecting when your wife wants to look at the sunset, or when your kids need help with math. Attempts to refrain from calling the East Coast don't work anymore. Taking a different route home away from the dealer's (an interesting term in view of the issue) store get sabotaged.

3. Increasing priority of use. The individual spends more and more time in activities necessary to procure the substance, take the substance or recover from its usage. When you're talking to people in social situations, does your mind wander if you don't sporadically hear terms such as, "Silver", "Gold", or "White pages"? Does your spouse call herself a "comic book widow?"

. . . . . does your mind wander if you don't sporadically hear terms such as, "Silver", "Gold", or "White pages"?

Does your spouse call herself a "comic book widow?"

4. Usage at inappropriate times. The person becomes either intoxicated with the substance or in the middle of withdrawal symptoms at times when expected to fulfill major role expectations. For example, you've received an important book at the office. Driving home, you give in to the temptation to look it over again. Just once more. To check for restoration. At 75 miles an hour. Furious drivers pull up next to you, screaming about your dangerousness.

5. Less time in important activities. Because of the substance usage, the individual reduces or gives up social, occupational or recreational activities that are important to him or her. Your children have never played sports on Sundays because they've been helping you look through boxes at swap meets. Your wife has joined ComicAnon. You take a lower-paying job because it doesn't conflict with the hours that comic book dealers are open for business.

6. Continuation of habit, with knowledge of its destructiveness. Though aware that the usage is causing problems in your life, the person persists in it. For example, a 42-year-old friend of mine was denied medical insurance because his liver is pre-cirrhotic. He's "considering giving up drinking." Not even a major red flag like that has truly gained his attention.

In the collecting arena, you may continue the same level of involvement in the face of marital conflicts. Here, the addictive cycle can become very apparent:

a. Collector avoids wife due to his hobby.
b. Wife vigorously confronts collector about it.
c. Collector doesn't enjoy the vigorous confrontation.
d. To recover from the vigorous confrontation, collector spends increased time in the hobby.

And on and on. Rather than responding to the alarm bells (my marriage is in trouble), the addict simply becomes more withdrawn and compulsive—while his life goes down the drain.

7. Tolerance. Tolerance occurs when the continued use of the same amount of the substance has a diminished effect on the individual. He or she needs more to get the same "kick" that previously brought satisfaction. At first, finding a VG copy of a hunted book might have resulted in a tremendous sense of exhilaration and accomplishment. Now, 95% gloss on a VF brings despair and hopelessness.

8. Withdrawal symptoms. Withdrawal is the presence of physical or psychological distress when reducing or stopping usage. Some withdrawal symptoms are hand, tongue or eyelid tremors, nausea and vomiting, body weakness, rapid heartbeat, sweating and elevated blood pressure, anxiety, depression, and irritability.

Investigate to see if any of these occur after you've hit the one-year anniversary of not being able to find a copy of a prized book, in any grade. These sorts of anniversary depressions can be debilitating.

9. Substance usage to stop the withdrawal. The person uses the substance simply to relieve the painful symptoms. In other words, there's no more "high." The activity serves to bring the individual up to no more than a baseline level of feeling and functioning. Do you have to rework your database on your wantlist to feel enough energy to make it to work? Is a "buyless" week a dry week?

Well, How do you rate? Those in the "two-or-less" category would be defined as fans. Those who score higher might qualify in the addictive category.

Using a tool like this to self-diagnose has its own problems. We're often too close to the issue to be objective. Collecting is an intensely personal matter. Yet, it's pretty risky to ask someone close to us to evaluate us on these parameters. For example, a spouse who resented the hobby could use the questions to manipulate the collector to give up a benign, wholesome, and legitimately enjoyable activity.

Even more frequently, our denial system operates to keep us out of awareness. "I can stop any time I want", or "It's not as bad as it sounds" is typical addict jargon. The solution is often to get the opinion of someone we trust, who won't be biased either way. And even that's risky.

This look at comic addiction has its counterpart in next month's column. It's often been noted that every addict has someone in his life who helps him keep the addiction—someone who, unknowingly, supports the denial system—someone whose love, permissiveness or nagging only serves to worsen the problem. Join me when we take a look—at the "**comic codependent**".

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CBM FORUM

MINT MANIA II
"highgradedealerphobia"

by Dr. J. Keith Contarino

I've been meaning to write this piece for about six months but never could get around to it. Last month's CBM Forum article by Michael Lynn (Confessions of a Reformed Mint Junkie) inspired me to get off my rear and put words to paper. Let's start with the usual disclaimer. I have no personal axe to grind with Michael or anyone else, etc., etc., etc. In fact, I would like to share another perspective on this issue and I invite others to do the same.

I'm happy (really!) that Michael has gotten over his addiction. From a practical standpoint, this means two things: (1) He can get on with his life and enjoy his collection, and (2) there's one less person out there to drive me crazy looking for every minute, microscopic, meaningless defect on every page of every book, only to decide that the 1/64" color flake on the back spine of my *Spidey* #9 knocks it down to NM, and I should cut the price 50%. From a theoretical standpoint, two other things are immediately clear from his article: (1) The distinction between investors and collectors is blurred, and (2) some blame is placed on dealers (Overstreet Advisors like yours truly, in particular) for causing the "Mint Mania" he deplores. Allow me to address these two items first.

1. If any of you have been reading my Market Reports for the past four years, you should know I've been deploring the lack of "true" collectors out there. The ones who truly love comics (especially Silver Age) for the joy and pleasure the stories bring to them. The ones who appreciate the beauty of a Steve Ditko Dr. Strange cover or the wonder of an early Gardner Fox story. The true collector wants the books, period, and, even if grade conscious, will accept the best available copy. What has happened over the past four years is investors have taken over the market. Some are investor/collectors, some are pure and simple investors. There is absolutely nothing wrong with this. It's simply a fact that many collectors have a hard time dealing with. Instead of doing exactly what Michael Lynn has done, they complain about high prices and then do exactly what the investors do — buy high grade books at high grade prices. This has led me to believe that there are very few collectors. If their over-riding concern is the dollar value of their collection at resale, then I don't consider them to be true collectors. Investors are primarily interested in return on their dollar over a given time frame. They have seen that in literally every collectible field, from furniture to stamps, the best investments are in the rarest material. Michael Lynn is correct when he states less than 10% of all Silver Age books are in high grade. I'd go one step farther and say less than 1% are in true NM or better. So where are investors going to put long-term money? In high grade books. Of course, there are high grade collectors. These guys love their books and want them to look like they did on the newsstands. You also never see true high grade collectors complaining about prices. They want the books, know they're going to keep them, and will pay whatever it takes to get them. These people are few and far between. There are many, many more investors (as an aside, one of my best high grade Silver Age clients couldn't tell Ditko from Romita art if his life depended on it. I'm not sure he's even read any comics.)

This all leads to:

2. There is a common misconception that dealers drive the market. We don't. It's that pure and simple. Michael goes on about "big shot dealers" in the Updates offering huge sums of money for high grade books. Do you think we do that for fun? Do you think that, just maybe, I can offer $10,000 for a NM/M *Amazing Fantasy* #15 because I've got it sold for $12,000? Sure, some books are so low (*Brave & Bold* #61, *Showcase* #s 55-58, etc.) most of us will pay multiples of Update whether they are presold or not. But — and this is important dealers pay based on a reasonable expectation of resale. I don't know why this obvious point escapes so many collectors, but it does. It may take a few months or even a year to turn a book that a dealer has paid 2x or 3x Update for, but all prices paid are based on what that dealer believes he or she can pay and still make a profit over a specified time span. Some dealers, myself included, purchase books for long term (two or more years) with reasonable expectation that by waiting we'll make money. But and listen again what we get for each and every book is whatever someone else is willing to pay. Comics are collectibles. They are not necessities. We can't artificially inflate or deflate prices. Collectors can't "take back the market" from dealers because dealers do not own it. Maybe collectors don't either, but purchasers do, not sellers. Collectors could start purchasing VG Silver Age at reasonable prices so dealers would stock that kind of material. If no one is going to buy VG copies of *Avengers* #s 12-30, why should I stock it? No one expects Ford to stock a complete line of cars that only come in pastels, as there's no demand; so why should comic book dealers be expected to carry or purchase material few want?

Reading over Michael's article, I suspect there is an undercurrent belief that low grade Silver sells everywhere, if priced reasonably. Unfortunately, my experience indicates this may not be accurate. As an example, over the last year, we have offered (via catalog, mail order ads, conventions in Atlanta, New York, San Diego and Charlotte) runs of low to mid grade Marvels at around 30% below Update based on grade. Guess how much we've sold? Does the word "diddly-squat" mean anything? On the other hand, we started 1991 with over four and one-half boxes and three briefcases packed with VF or better 10 cent and 12 cent Marvels and DC's. Care to guess how many are left? Even with consistent restocking, we have less than one-quarter of what we started with, and we did put crazy high prices on many of them. Low

grade non-Key Marvels have slowed so much I had a dealer friend tell me recently that he wouldn't buy an Avengers #2 in VG for 20% Update! Don't blame him for it; collectors out there don't want it or the two copies he already has. Most collectors believe they are huge in number, yet powerless to control their own market. This, of course, is a contradictory yet a widely held belief. The sad fact of the matter is, they are not huge in number or they would not be powerless to control the market.

The market is going to be driven by whatever is being purchased. Collectibles like comics are one of the last existing truly free market systems. There are no governmental controls, no regulations, special taxes or subsidies that affect pricing structure. You are free to charge whatever you want to for your material. Likewise, one is free to pay whatever one wishes. Where you make money in this business is not controlling the market, but by keeping your finger on the pulse of it and understanding it. This is how you decide what you are going to pay for anything. For example, I haven't a clue about understanding the new comic market. Invariably, I purchase 100 copies of something and it never goes up, or goes up six months after I wholesale it. Likewise, my knowledge of Golden Age books is so poor I do things like buy Mac Raboy Fawcett covers and pass on *All Winners*. I buy *Daredevil* #4 and turn down *World's Fair* 1939. Yes, I've done these things in the past because I think almost all Golden Age books are incredibly neat, yet know nothing about their marketability (well, almost nothing).

I agree with Michael that if a rare comic is worth owning, it's worth owning in any condition. That's why I've been purchasing 10 cent DC's in any collectible grade, as well as Key Marvels. That's why we've sold four low grade *Spider-Man* #1's in the last three weeks. However, most Silver Age Marvels are not rare except in high grade. Is *Avengers* #29 a rare comic? How about *Fantastic Four* #36? Or *Spider-Man* #42? Or, for that matter, *Avengers* #6 or *Daredevil* #1. You can go to any comic show and find any of these books — but not in high grade. It's harder to find a NM/M *FF* #36 than it is to find a Good *Amazing Fantasy* #15. My point is that if a collector is going to consider rarity and collect 12 cent comics, he's always going to look for high grade books.

I would suggest all collectors concentrate on desirability rather than rarity. My own collection is mostly made up of VG to Fines. Sure, I have a smattering of NM books but I always have a "reading copy" also. Why? Because I like to read them in their original form, not reprinted with color changes or mistakes corrected. Comics are FUN for me. I love to put my hands on them. Frankly, I wish grading never occurred, and I could roll them up, put them in my back pocket and read them like I used to. That, however, is something that didn't occur, and we all need to realize it.

I would like to deal with a few specifics in Michael's article before closing. $30 for a VG *Fantastic Four* #5??? THIRTY DOLLARS??? I don't have a 1990 *Price Guide* in front of me, but 1992 recent *Update* is $770. I'm certain in 1990 the book Guided for at least $400 — so Michael bought a major Key Marvel at one-quarter what it was worth. He paid 25% on a Key Marvel!! Of course he could sell it two years later for $120; it's worth $250. I just want him to understand he paid one-quarter Guide for a Key Marvel and wholesaled it later for 50%. It's very difficult for me to comprehend why a dealer would set up at an expensive show like San Diego and give away a *Fantastic Four* #5. I'd love to buy Key Silver Age books in any grade at 25%. Michael may have mistimed the market with the *Spider-Man* #13. Also, he's comparing apples to oranges. The *Fantastic Four* #5 is a major Key. The *Spider-Man* #13 is not. Had he bought a #14 at 2.0 Guide in NM the same time he picked up the *FF* #5, he'd have paid around $300 and could have easily doubled or even tripled his money when he sold it. The #13 is still a good book; and, if he had sold it before the economy went sour or waited until it got better, he'd have done very well. These are perfect examples of what I mean when I say you need to keep your finger on the pulse of the market to make money at this. It also shows that when comparing two items to make an analysis, you need to make absolutely certain you are comparing like items. I'd have given greater credit to his story if he were comparing low vs. high grade Keys or low vs. high grade non-Keys. I'd be willing to bet he wouldn't have been able to double his money on a VG *Fantastic Four* #18 or a VG *Spider-Man* #13 under similar circumstances.

Cherry Picking — The most dreaded two words in the comic book language!

He makes sport of a collector who limits his collection to NM *Spider-Man* and has only 13 found copies in 16 years. Why make fun of this guy? He knows what he wants and is trying to find it. Regardless, he's entitled to collect what he wants, without ridicule. Interestingly, this is exactly what Michael asks dealers not to do to fledgling collectors.

I find it very, very hard to comprehend that anyone in this business would turn down any copy of *Showcase* #4 in any grade at any time. If that book could have been had for $50, Michael should have followed the guy out and bought it himself. I hope there's more to the story.

I'm sorry Michael was ridiculed for his collecting tastes a few years ago. I also find it truly amazing any dealer would do this. Most of us want to cultivate clients, not run them off. If he succumbed to peer pressure, he shouldn't pass the blame to dealers. Yes, there are dealers out there who are outright vermin. Yes, there's nothing you can do about it other than to act intelligently, learn to grade properly (the ultimate key to not getting ripped off), and deal with people who treat you well.

Some dealers need to change their attitudes. So do some collectors. It's a two-way street. Any dealer who rips off or intimidates a 9-year old kid should be shot. We should be doing all we can as dealers to get more kids into the Silver Age market. The way to do this is to give them Silver Age books, either free or at very low prices, to encourage them to read them and see what they missed. I want kids reading comics, not hoarding them. There's plenty of time for that

later, and they need to have FUN now. However, dealers that don't want to lug around copies of 1970's Casper shouldn't be criticized by Michael Lynn or anyone else. It's a free country.

Cherry Picking — The most dreaded two words in the comic book language! Here's a scenario — a collector comes up to a dealer with a G/VG *Fantastic Four* #1, a NM *Spider-Man* #23, a run of Good 12 cent *Batman*, a run of G/VG *Daredevils* 18-40, a Fine+ *Showcase* #22 and a NM *Showcase* #60. The dealer is honest and says,

"I'll give you 80% Guide on the *FF* #1, *Spidey* #23, *Showcase* #22 and 2.0 *Update* on the *Showcase* #60. The rest I really don't want because I can't sell them." You've just been cherry-picked by an honest, forthright dealer. You probably turn him down because now you can't move the hard to sell stuff. Same books, different scenario: "I'll add it all up and give you a percent of Guide somewhere between 40-60%." You take it because you get an offer on everything, even the junk. Guess what? You just got cherry-picked again! That percent of *Update* is going to be based totally on what the dealer wanted to pay for the four easily sellable books. In the first scenario — and this happens all the time — the dealer does not get your books because he was up front and told you he didn't want the unsellable material. You don't want to be cherry-picked, the scourge of all comic collectors. In the second scenario, the dealer paid the same, or a lessor amount, but was smarter in the presentation of his offer to avoid looking like he was cherry-picking your books. I used to lose lots of books by outright cherry-picking, feeling it was the ethical thing to do; but I have realized over the past two years that virtually every collection that is sold is cherry-picked. The price for any collection is based on the desirable portion of it. What Michael has asked us to do is to be not quite so honest as we might be because he, and most other collectors, don't realize that cherry-picking, the way most collectors understand it, does not exist. It's kind of like believing that corporations pay taxes or that the government produces money.

Anyway, Michael — Welcome back to the fun world of comic collecting! I have said this 1,000,000 times before; if the entire market collapsed tomorrow, I'd be happy as a clam because I could then buy a *Detective* #27, *Batman* #1, *More Fun* #52 and #53, etc., for peanuts and enjoy collecting books I can't afford. This is not going to happen, so we all need to deal with the realities of our hobby/business. On a closing note, I really do wish there were more collectors who appreciated Silver Age books for what they are, not what they represent in dollars. In the words of the immortal one, "Nuff said."

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CELEBRATING OUR 23RD YEAR!!

LOST LOST LOST COMICS OF THE 70s

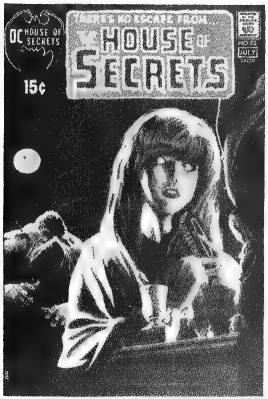
BY TONY STARKS

PART I

Comics of the 1970's are nearing 20 years old, and the children that read those comics are now adults, approaching or already "30-something." This is frequently the time in life that: 1) One start's fondly remembering one's childhood days, and 2) One has more disposable income.

A quick look through the price guide will confirm that the most popular titles of the 1960's (Spider-Man, FF, Avengers, JLA, Flash, Green Lantern) have been amongst the hottest collectibles of the 1980's. It is logical to assume that popular books of the 70's will be amongst the hot collectibles of the 90's. Let us look at a few picks.

***CONAN* #1-16, #19-24** (10/70-10/72) Barry Smith's Conan books really set the comic book world abuzz in the 70's.



House Of Secrets #92 (1st Swamp Thing) ©DC

Collectible immediately upon publication, Conan legitimized the idea that new comics could have monetary value. While all are beautiful to look at, issues #1 ($137.00 nm), #3 (low distribution - $48.00 nm), #23 & #24 (1st Red Sonja - $18.00 nm) appear to be the best investments.

***GREEN LANTERN* #76-87, 89** (4/70-5/72) Inspired art by Neal Adams combined with Denny O'Neil stories that were ripped right out of the newspaper headlines of the day. Issue #76 ($68.00 nm) should be required reading for all collectors serious about our hobby. Issues #85 and #86 ($24.00 nm) contain intense stories that graphically depict drug addiction; look for these to double or triple in price in the near future.

***HOUSE OF SECRETS* #92** (6-7/71) First appearance of the Swamp Thing. Appearing in motion pictures and television, this is the most important character introduced in the 1970's by D.C. Art by Bernie Wrightson, the acknowledged grand master of the macabre. An extremely difficult book to find, especially in high grade. Few collectors purchased and saved D.C. horror/mystery titles. Currently $95.00 in NM, *House Of Secrets* #92 should guide in the same range as the first appearances of Punisher or Wolverine.

***SWAMP THING* #1** (10-11/72) Series begins by Wrightson. Currently $28.00 in NM. You might want to collect all 24 issues - Wrightson does the first 10, and Nestor Redondo's art in #11-24 is much better than its buck-fifty apiece price indicates.

***MARVEL TEAM-UP* #1** (3/72) Think of it as a Spider-Man #1 from 1972, which is reason enough to cheerfully pay $42.00 for a NM copy. 150 issue run and the title should still be published, as it always sold well.

***MARVEL TWO-IN-ONE* #1** (1/74) The Thing team-ups were never as popular as Spidey's, but they were popular enough for a 100 issue run. Cheap at $13.00.

***MARVEL FEATURE* #1** (12/71) & DEFENDERS #1 (8/72) Team books were popular in the 70's and the Defenders ran over 150 issues. An interesting team - all of its members were basically loners little inclined to follow anyone's instructions. Books are a steal at $35.00 each NM.

LOST COMICS OF THE 70s *continued*

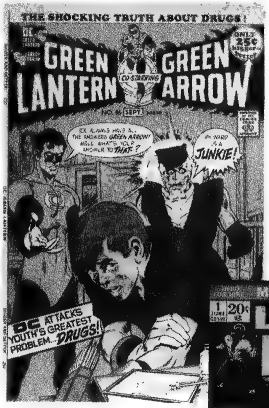
***LUKE CAGE, HERO FOR HIRE* #1** (6/72) First black superhero with own book. 125 issue run and Marvel plans to revive the character. Extremely undervalued at $18.00 NM. Also look for issues #48-50 ($3.00 nm), where the Iron Fist team-ups by Byrne begin. While published in 1980 and 1981, issues #66 and #78 contain the second and third appearances of Sabretooth, well worth $22.00 and $10.00 each, respectively.

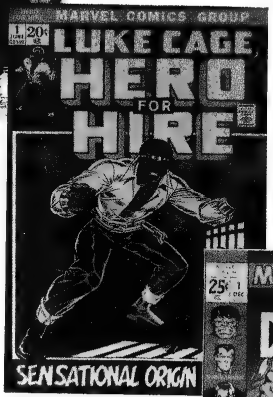
***SPECIAL MARVEL EDITION* #15** (1/74) First appearance of Shang-Chi, Master of Kung Fu. The marshal arts genre was very popular in the 70's, and Master of Kung Fu was the most successful comic with a 110 issue run. Prime "comeback" candidate, and hard to find since the title had been a reprint series. A steal at $18.00.

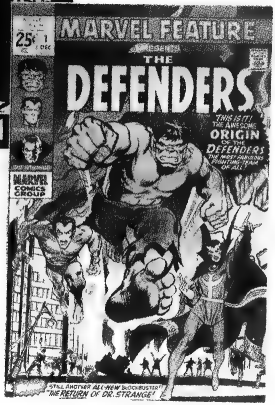
***FIRST ISSUE SPECIAL* #8** (11/75) & WARLORD #1 (1-2/76) Probably Mike Grell's best work. One of D.C.'s few long running (130+ issues) series from the 70's. Only $15.00 each, and you might get a dealer to take less.

In the next issue of *CBM*, Lost Comics Of The 70s will look at more excellent buys, including the famous Kirby "Fourth World" and Marvel's *Warlock*.

...Til then







Above left:
***Green Lantern/Green Arrow* #85**
(historically famous youth and drugs issue) ©DC

Above right:
***Luke Cage, Hero For Hire* #1**
(first black hero in his own book) ©MCG

Below right:
***Marvel Feature* #1**
(origin of The Defenders) ©MCG

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***** DC COMICS *****

ACTION COMICS

10	FR/G	500
21	VG+	280
71	VF-	150
165	VF	95
194	VF-	80
197	G/VG	30
208	VG+	35
242	VG	140
242	G-	55
246	VG+	30
250	F	40
252	VF+/NM	550
252	VF-	300
252	G-	60
254	F+	54
257	F+	25
261	VF	35
263	VF/NM	50
267	F+	110
267	G+	45
277	VF-	23
277	VF/NM	30
293	VF/NM	40
293	VF	30
294	VF	12
295	VF	13
300	VF/NM	30

ADVENTURE COMICS

41	F-	425
85	F-	175
204	VG+	50
205	G/VG	30
206	G/VG	30
210	F/VF	700
	(SLT TANNING,1ST KRYPTO)	
210	VG-	430
	(1ST KRYPTO)	
224	G/VG	20
243	F-	35
254	F-	25
256	G/VG	70
260	VG/F	75
	(SML WATER STN BK CVR)	
267	VF-	320
	(2ND LEGION)	
270	F/VF	35
278	NM-	40
280	VF-	23
280	VF+/NM-	40
288	VF/NM	40
288	VF-	24
289	VF-	20
293	VF-	35
295	VF/NM	35
297	NM-	40
298	VF	25
300	G/VG	45
301	VF	50
301	F+	35
310	VF+	27
327	VF+	14
329	VF+	14
330	VF	12
350	VF	10
355	NM+	15
356	NM-	12
364	NM+	13
368	NM	12
372	NM	12
375	VF/NM	10
377	VF+/NM	11
386	NM/M	10

ALL AMERICAN COMICS

31	F/VF	175
	(SLT TANNING)	
61	VF/VF+	925
	(SM TEAR ON BK CVR)	
79	G	35

ALL STAR COMICS

15	F/VF	525
28	VG-	140
29	NM	600

AQUAMAN

1	VG	70
3	VG	25
4	F/VF	35
5	F-	30
6	VF	35
8	F/VF	27
19	VF	21
21	VF-	18
30	VF/NM	22
32	VF+	20
34	VF	16
46	NM	15
47	NM	15

BATMAN

13	VF+/NM	1100
13	G+	215
	(LOOKS NICE BUT HAS COLORTUOCH UPS ON FC)	
27	FAIR	80
33	FAIR	70
34	F	170
66	VG	130
	(TINY CHIP OFF BTM RT CNR OF FR CVR, JOKER COVER)	
87	VG/F	100
91	G	37
100	FR/G	95
	(LG PIECE OUT BK CVR)	
105	VG-	75
107	G-	22
109	G	27
110	G/VG	44
110	F-	85
111	VG+	40
120	VG	30
122	VG	35
123	VG+	40
127	F-	45
	(SLT FOXING O/W VF+)	
130	VG/F	40
133	F+	35
135	VF-	55
137	VF-	55
138	F+	35
143	F/VF	40
150	VF+	50
159	F	30
162	F	20
163	VF-	30
167	VF-	30
169	NM-	60
	(PENGUIN COVER)	
171	G	35
173	F/VF	16
175	VF	25
179	F	30
180	NM-	36
183	VF-	18
189	VF+	16
191	VF+	16
197	VF-	25
199	VF	13
200	VF	70
200	VG+	30
204	NM	15
205	NM	15
207	NM	15
212	NM	14
225	NM	16
225	NM	16
237	VF/NM	23
ANNUAL 1	G/VG	48
ANNUAL 5	VF	30

BRAVE AND THE BOLD

1	F	400
9	G+	30
28	VG	520
	(1ST JUSTICE LEAGUE)	
41	VF-	50
42	F/VF	40
43	VF	65
44	VF	50
45	VF	25
48	VF+	25
50	VF	50
51	VF-	14
54	VF	120
	(1ST TEEN TITANS)	
59	VF-	24
70	VF	12
73	VF+	12
77	NM	18
77	VF+	11
78	VF	10
82	VF/NM	20
83	VF	25
90	NM-	14

CHALLENGER OF THE UNKNOWN

4	G	35
4	VF	165
	(SLT BROWNING)	
7	G	30
8	VF	170
9	VF	75
12	VF	55
16	VF	40
17	F	28
18	VF	40
19	VF+	45
20	VF	40

DETECTIVE COMICS

33	VF+	6200
	(RESTORED BY SUSAN CICCONI)	
62	F	375
	(1ST JOKER COVER)	
72	VG	180
78	G	80
88	VG-	120
89	G/VG	105
93	F	180
95	VG/F	145
96	VG	140
	(3"TEAR & CREASE ON BK CVR O/W VF-)	
103	VG+	120
111	G	60

DETECTIVE (CONT.)
114 VG 170
(SM CHIPS ON BK CVR)
116 POOR 30
121 G+ 65
128 G+ 100
(SEVERAL STORE STAMPS & PENCIL ON FR CVR)
134 G+ 65
145 G- 40
148 VG/F 110
149 G+ 70
151 G 50
161 VG+ 100
162 G+ 60
164 FR 25
170 FAIR 35
172 G- 45
173 VG/F 105
173 VG 85
174 G 50
174 FR 30
188 FR 24
238 F- 55
243 VG+ 38
246 VG+ 38
247 G 20
257 VF 100
260 G 18
268 VF 70
277 VF+ 60
279 VF- 40
281 F/VF 28
284 F/VF 28
288 VF- 32
289 VF/NM 50
290 F/VF 28
293 F+ 25
294 F+ 25
307 VF 20
313 VF+ 23
321 VF/NM 28
325 VF 20
342 VF 13
343 VF 13
357 VF+ 15
378 VF/NM 12
387 VF+ 25
403 NM 12

80 PAGE GIANT
8 VF- 20
8 VF/NM 100
8 VF- 70
8 F 50
11 VF- 20

FLASH COMICS (GA)
10 F 340

WHEATIES GIVEWAY
VF+ 300
(SM PIECE LOST FROM FR CVR WHERE IT WAS TAPED TO WHEATIES BOX O/W NM)

FLASH (SA)
106 VG+ 180
109 VF+ 300
110 G 75
110 FR/G 65
113 VG- 45
114 VF 105
118 VF 100
124 VG+ 23
125 F/VF 30
129 VG+ 28
131 VF 40
132 F 24
134 VF- 35
134 VF/NM 50
137 F/VF 120
151 NM- 60
164 VF 15
173 VF+ 15
176 NM- 18
176 VF/NM 16
177 VF/NM 16
185 NM- 12

ANNUAL I F- 100

GREEN LANTERN (SA)
1 VG 325
1 G/VG 200
1 G 140
2 VG- 100
2 G 60
5 VF 150
5 VG- 50
8 VG 30
12 VF- 65
13 VF 80
14 VG/F 38
15 VF- 50
16 F/VF 38
18 VF- 50
22 F/VF 35
25 VF- 40
27 VF+ 50
28 VF+ 45
35 VF- 30
38 VF+ 38
39 VF/NM 40
39 NM/M 65
40 VF 200
40 G+ 50
40 G/VG 50
58 VF/NM 14
59 NM 150
59 VG 40
61 F/VF 20

HAWKMAN
1 VF/NM 275
2 VF 50
3 VF- 40
5 F/VF 35
5 VF+/NM 60
6 F+ 20
8 NM- 60
8 VF 30

JUSTICE LEAGUE OF AMERICA
2 VG- 120
3 G/VG 70
5 VG/F 65
6 F 65
6 VG/F 50
7 VF 110
8 VG+ 45
9 F 90
10 F 65
11 VG 30
12 F- 40
13 NM- 100
14 F+ 50
15 VG/F 35
16 F/VF 45
18 VF- 45
20 VF+ 60
21 VG- 30
22 VF/VF+ 140
22 VG- 38
24 VF- 30
26 F+ 24
30 F/VF 30
32 NM- 26
32 VF+ 17
34 VF 25
37 NM 70
37 VF+ 45
38 VF- 23
46 VG+ 25
(1ST SA SANDMAN)
61 VF/NM 10
64 NM- 12

JUSTICE LEAGUE (NEW)
3 NM 80
(TEST COVER)

METAL MEN
1 VF/NM 225
1 NM 275
12 VF+ 20
14 NM 30
15 NM- 28
16 VF/NM 23
16 VF+ 20
18 VF 17
19 NM 30
20 NM- 26
26 NM 25
31 NM- 15
32 NM 17
33 NM+ 18
36 MINT 22
41 NM 14

METAMORPHO
1 VF+ 60
3 VF- 20

MORE FUN COMICS
7(1SCARCE) VG 500
(1 1/2" TEAR & LARGE 'P' ON FR CVR)
83 VG 150
(TOP RT CNR CHIPPED O/W F/VF)
99 F/VF 190
104 G- 45

MOVIE COMICS
6(1936) G/VG 200
(SCARCE!)

MUTT AND JEFF
6 VG- 27
12 VF 50
13 VG/F 26
18 VF 45
20 VG 20
29 VF+ 40
32 F 14
40 NM- 30

MYSTERY IN SPACE
2 F 200
(LOOKS VF BUT HAS RUSTY STAPLES)
13 VG- 30
14 VG 35
15 VG 35
35 VF- 50
37 VG/F 35
38 F/VF 50
40 VF 70
44 VF- 48
48 F/VF 45
51 F+ 40
54 VG 55
75 F- 30
76 F 20
78 VF 38
79 F/VF 30
80 F/VF 30
85 VF- 17

NEW ADVENTURE COMICS
20 VG/F 200

NEW BOOK OF COMICS
2(1938) VG 500

NEW COMICS
V1#9(1936) VG 340

REAL FACT COMICS
1 VG 65

RIP HUNTER TIME MASTER
1 G 40
3 VF- 38
(1/4" TEAR BTW FC)
4 F 28
5 F- 28
10 VF- 23
11 VF 23
12 VF+ 28
19 VF- 20
20 VF- 20
21 VF+ 22
22 VF 20

SEA DEVILS
6 VF 25
7 VF+/NM 30
8 VF+ 25
(DATE STAMP FC)
9 VF/VF+ 25
12 VF+ 20
14 VF- 15
15 VF 18
17 F/VF 14
19 VF+ 20
24 NM- 20
25 VF+ 15
26 VF+ 18
28 VF 13

SENSATION COMICS
18 G 50
24 VF/NM 200

SGT BILKO'S PVT.DOBERMAN
1 VG 45

SHOWCASE
4 F/VF 4000
22 F+ 775
22 G 180
23 G 70
24 F+ 260
24 G 75
27 VG 100
(PIECE OUT CORNER OF BACK COVER)
28 G 35
29 VG 55
29 VG 55
30 G/VG 50
31 F- 40
34 F/VF 300
34 VF+ 550
37 G- 45
39 VF 80
39 VG 35
40 F/VF 60
44 VF 20

SHOWCASE (CONT.)
45 F 45
47 VF+ 25
51 VF/NM 20
54 VF 14
55 F/VF 80
55 VG- 25
60 F+ 70
60 VF- 90
(SML 'X' WRITTEN ON FC)
62 VF- 25
74 VF 15
82 VF 20
83 NM- 30
83 VF 20
STAR SPANGLED COMICS
5 VF 220
76 G/VG 35
106 G/VG 18
107 VG- 20
113 VF+ 160
(3 SM CHIPS AT BTM BC)
117 VG/F 35
STRANGE ADVENTURES
3 F/VF 135
6 G+ 40
7 VG- 55
9 G 80
(PENCIL MARKS ON FC)
12 VG/F 75
25 VG 30
39 VG- 40
117 G/VG 40
180 VG/F 85
(1ST ANIMAL MAN)
184 NM 150
195 F/VF 45
201 NM- 50
205 F/VF 32
209 NM- 20
210 VF+ 14
212 NM 17
SUPERMAN
1 VF- 13,500
(RESTORED BY SUSAN CICCONI)
6 VG+ 350
(NAME ON FR CVR)
7 G 200
8 FAIR 100
13 F/VF 360
14 G/VG 240
16 F/VF 390
27 F+ 220
28 VF 335
35 G- 45
37 VF+ 325
39 F+ 200
41 VF/NM 260
(INITIALS ON FC)
43 VG- 70
44 F 120
51 F 100
61 VG- 170
(1ST KRYPTONITE)
65 G/VG 50
66 G+ 45
76 VF/NM 550
85 FR/G 22
89 G+ 30
91 VG 45
92 VG/F 60
93 VG+ 50
97 G/VG 30
98 VG/F 50
113 VG 30
115 VG 30
(SLT FOXING)
118 F- 40
130 VG 25
131 F/VF 35
133 VF 45
134 F+ 35
140 F 33
147 VG 25
149 VF- 40
163 VF 15
172 NM- 22
174 VF/NM 18
176 VF+ 15
177 VF++ 16
179 VF+ 15
184 VF+ 15
194 NM 15
196 NM+ 16
200 NM 15
202 MINT- 20
202 NM+ 15
203 NM- 12
204 NM/M 14
205 NM/M 14
206 NM- 11
211 NM 12
213 NM/M 14
214 NM- 11
215 NM/M 14
218 NM/M 14
219 NM/M 14
222 NM+ 15
226 NM- 11
235 NM 12
236 NM/M 14
237 NM/M 14
ANNUAL 2 VG 40
ANNUAL 3 F+ 50
ANNUAL 4 VG/F 30
ANNUAL 5 F 30
SUPERMAN'S GIRLFRIEND LOIS LANE
1 VG- 150
4 VG- 35
8 VF+ 95
17 F/VF 30
20 VF- 32
23 VF- 20
26 VF/NM 35
30 NM- 20
36 NM- 15
43 VF/NM 12
43 VF/NM 12
63 NM/M 11
69 NM+ 10
74 NM/M 12
80 NM 10
81 NM 10
82 NM 10
83 NM 10
84 NM 10
87 NM 10
90 NM+ 10
92 NM 10
93 NM 10
94 NM 10
ANNUAL 2 F/VF 28

TALES OF THE UNEXPECTED
40 VG 75
40 G/VG 55
TEEN TITANS
4 NM- 40
6 NM- 22
6 NM 24
7 NM 24
8 VF/NM 15
9 VF+/NM 18
12 VF+ 13
WONDER WOMAN
2 G- 150
22 VG 60
147 NM+ 15
170 NM+ 11
171 NM+ 11
173 NM/M 12
174 NM/M 12
176 NM+ 10
177 NM+ 10
178 NM/M 12
179 NM+ 11
180 NM/M 12
181 NM 10
182 NM/M 12
183 NM 10
184 NM/M 12
185 NM/M 11
186 NM 10
187 NM/M 11
188 NM/M 11
189 NM/M 11
190 NM/M 11
191 NM/M 11
192 NM/M 11
193 NM 10
194 NM 10
195 NM/M 11
197 NM+ 10
WORLD'S BEST COMICS
1 VG/F 1150
(SML COLOR TOUCH ON FR CVR, NO OTHER REST.)
WORLD'S FINEST
3 F+ 570
3 G- 175
5 FR/G 120
5 FAIR 50
19 VF+ 360
46 F 100
(SLT SPINE ROLL)
65(SCARCE) VG 70
83 VG 30
94 F 125
100 VG/F 40
115 NM- 40
119 VF/NM 30
119 NM 40
121 NM+ 40
126 NM 25
126 NM- 18
127 NM+ 25
132 NM- 16
133 NM+ 25
135 VF/NM 15
136 NM 20
143 NM/M 18
144 NM+ 16
166 VF/NM 15
167 NM- 11
172 NM 10

MISCELLANEOUS PUBLISHERS
ADVENTURES INTO THE UNKNOWN (ACG)
13 VF 40
16 VF- 30
17 VF+/NM 80
18 VF/NM 45
19 VF/NM 45
20 VF/NM 45
AMAZING MAN (CENTUAR)
24 VG 100
25 VG 225
(SCARCE, WOLVERTON ART)
AVENGERS (GOLD KEY)
1 VF 80
BARNEY GOOGLE & SNUFFY SMITH (DELL)
FC#40 VF/VF+ 90
BOY COMICS (GLEASON)
4 VF- 235
CAPTAIN AMERICA
1 VF 6250
(RESTORED BY SUSAN CICCONI)
2 VF/NM 3100
4 VG- 300
12 VG+ 300
(SLT SPINE ROLL)
30 VF+ 475
40 VF- 350
42 VF+ 350
50 VF 340
52 F/VF 240
57 VF 315
DAREDEVIL BATTLES HITLER
1 VG/F 820
(UNRESTORED)
DICK POWELL (ME)
A1-22 NM- 70
DOC SAVAGE (GOLD KEY)
1 VF+/NM 35
DONALD DUCK
FC#108 FR/G 65
FC#147 F+ 200
FC#199 VF+ 320
FC#256 NM- 235
FC#256 VG+ 65
FC#263 VG- 50
FC#328 VF- 120
FC#328 F 90
FAIRY TALE PARADE
6 VF+ 150
8 F/VF 110
FAMOUS FUNNIES
13 F/VF 200
169 VF/NM 40
FAMOUS MONSTERS
1 F/VF 275
1 VG 150
FAST FICTION
1 F/VF 100
2 VG 40
FEATURE BOOKS
23 VF 140
(MANDRAKE)
FIGHT COMICS (FIC. HOUSE)
64 F 26
65 F+ 30
66 VF/NM 50
67 VF/NM 50
68 VF/NM 50

FIGHT COMICS (CONT.)
70 VF+/NM 50
71 VG 15
FLAME (FOX)
1 G+ 200
(LOOKS VG/F BUT HAS 2 PUNCH HOLES THRU FC)
FORBIDDEN WORLDS (ACG)
1 VF 325
2 VF+ 165
FRONTIER ROMANCES (AVON)
1 F 95
GORGO (CHARLTON)
2 F+ 35
3 VF- 40
GREEN HORNET (HARVEY)
35 VF/NM 105
37 NM+ 150
GREEN HORNET (GOLD KEY)
1 F/VF 65
1 F- 40
JIM RAY'S AVIATION SKETCH BOOK (VITAL)
1 F+ 50
JOURNEY INTO UNKOWN WORLDS (ATLAS)
36(#1) F 140
JUNGLE COMICS(FIC. HOUSE)
63 F+ 40
80 VF/NM 60
90 F 20
JUNGLE TALES (ATLAS)
5 VG/F 20
KAANGA COMICS(FIC. HOUSE)
2 VF 70
3 NM- 60
4 VF/NM 55
5 VF- 40
7 VF+ 30
8 VF+ 30
KATY KEENE PINUP PARADE
1 F 120
KID KOMICS (TIMELY)
8 F/VF 125
LITTLE LULU (DELL)
FC#120 VF 160
FC#120 VG- 50
2 F+ 90
5 F 70
MILITARY COMICS (QUALITY)
5 VG 170
(SCARCE ISSUE)
26 FR 20
40 G/VG 50
MISS FURY (TIMELY)
2 VF 360
MYSTERY MEN (FOX)
19 VF/NM 165
NATIONAL COMICS (QUALITY)
30 VG 50
PLANET COMICS (FIC. HOUSE)
24 VF+ 500
27 F+ 220
REMEMBER PEARL HARBOR
NN F 90

SHADOW COMICS
V1#7 F- 140
V2#5 F 100
V2#8 F+ 90
V3#3 VF- 110
V4#2 VF 110
V4#10 VG- 35
SHEENA (FICTION HOUSE)
5 VF/NM 140
6 F/VF 70
(SLT FOXING)
7 VF 100
8 VF 100
9 VF 100
10 NM- 120
11 VF 85
SOLDIERS OF FORTUNE (ACG)
1 NM- 70
2 VF/NM 35
3 VF+/NM 30
SPIRIT (FICTION HOUSE)
5 VF- 100
STAR COMICS (CENTUAR)
2(1937) F 200
SUBMARINER (TIMELY)
1 VG+ 1250
SUPERMOUSE
1 F+ 60
(FRAZETTA ART)
THING (CHARLTON)
17 VF+ 125
(MISCUT)
TOP NOTCH (MLJ)
1 FR/G 85
(WORM HOLE THRU 1/3 OF COMIC)
VAMPIRELLA (WARREN)
1 NM+ 110
5 NM+ 30
11 NM 20
WALT DISNEY'S COMICS AND STORIES
1 G/VG 700
31 VF++ 1000
(1ST BARKS ISSUE)
33 F+ 250
33 VG+ 140
35 G+ 60
110 VF+/NM 45
112 VF/NM 40
WALT DISNEY'S VACATION PARADE (DELL GIANT)
1 VG+ 140
YELLOW CLAW (ATLAS)
2 VF 200
YELLOWJACKET
7 VF/NM 50
8 VF/NM 50
YOUNG ALLIES (TIMELY)
10 VF+ 240
ZIP COMICS
6 F+ 100

***** EC COMICS *****
CRIME PATROL
10 VG- 55
CRIME SUSPENSTORIES
2 FR 20
4 VG- 40
5 G 25
7 F+ 60
7 G+ 30
8 VG- 33
9 VG/F 45
10 F- 50
12 VF 70
12 G 15
13 VG/F 40
14 NM- 95
14 F 40
15 VF+ 70
15 VG 27
16 G 20
17 G/VG 30
18 VG- 20
19 G 10
21 VG- 15
23 VG 25
23 VG- 21
26 G/VG 20
26 G+ 16
EXTRA!
1 F+ 40
2 VG 15
4 G/VG 13
5 VG+ 20
FRONTLINE COMBAT
2 VG+ 45
3 VG 40
5 VF 70
HAUNT OF FEAR
4 VG- 85
10 F+ 100
INCREDIBLE SCIENCE-FICTION
30 G/VG 30
30 G/VG 30
31 VG- 40
32 VG+ 50
LAND OF THE LOST
6 F- 30
MAD
5 VF 300
(CREASE ON BK CVR)
6 VF 120
7 VG- 40
8 VG 45
9 VF/NM 140
10 VG- 35
21 VF 90
22 NM- 120
PIRACY
6 VG+ 25
PSYCHOANALYSIS
3 F- 20
3 F+ 25
SADDLE JUSTICE
7 VG 45

SHOCK SUSPENSTORIES
2 VG 65
6 VF 115
7 G+ 27
10 VG- 25
11 VG 35
17 F- 40
TALES FROM THE CRYPT
21 F+ 180
28 VF+ 160
29 VG/F 80
36 VF- 90
37 VF/NM 145
39 F+ 70
46 FR/G 20
3-D TALES FROM THE CRYPT
2 G 70
(GLASSES COMPLETE BUT DETACHED)
TWO FISTED TALES
24 F 50
29 F 40
30 F+ 40
32 F- 35
36 F 25
36 VF/NM 50
VALOR
2 VG- 30
4 G/VG 20
5 F 33
VAULT OF HORROR
15 VG 90
17 G 30
17 F 80
18 G+ 33
19 G+ 33
(CHIP OUT TOP RT CNR O/W FINE)
20 G/VG 33
25 G+ 28
27 G/VG 25
28 F 40
31 G 17
34 VG- 30
34 G- 14
36 G+ 20
37 G 18
38 G/VG 21
40 VG 40
WEIRD FANTASY
14 F/VF 190
16 F/VF 140
13(1952) G+ 25
20 G+ 27
21 G/VG 55
22 VG 30
WEIRD SCIENCE
13(1952) G 20
18 FR 20
20 G 30
20 G 27
21 VG+ 70
WEIRD SCIENCE-FANTASY
24 VG- 50
24 G/VG 33
28 VG 45

THIS HAS BEEN A SMALL SELECTION FROM THE CURRENT, 35 PAGE, MOTOR CITY COMICS CATALOG

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CBM SPOTLIGHT on Sean Linkenback

How many of us can truthfully say that we earn our living doing something we love, functioning as our own boss, setting our own hours, traveling, and, on top of all that, doing it at the ripe old age of 22?

Sean Linkenback, owner of Showcase Collectibles in Alpharetta, Georgia, can count himself among this select group. Born in January 1969, in South Florida, he started appreciating comics at a very early age.

"As far back as I can remember I've always liked SpiderMan and the Silver Surfer. I remember reading Spiderman #166 and thinking it was the greatest book ever. I decided then that I had to have every Spiderman ever printed. So when my friends and I would trade, I tried to get as many SpiderMan's as I could. It was a lot easier back then to trade because we traded one for one, except for 15 cent issues which were "older" and worth two. Anyone fortunate enough to have a 12 cent or 10 cent comic book could trade it for three comics! I can even remember on one Halloween, actually taping comic books up on the wall as decorations just to admire them."

"A couple of years later I became ill for a time, and when I recovered, I found that the current issue of one title I always bought was sold out at the newsstands. In the hopes of locating a copy of the issue I had missed, my dad took me for my first visit to a comic book store. I was expecting to buy the back issue that I needed for less than cover price, because it was a "used" comic book. To my surprise, it was priced way above that price. Of course I gladly paid it, because I needed (and I mean really needed, on some visceral level) that issue to keep my collection complete. At that instant, I understood what it meant to be a collector, and also experienced the thrill of finding, and acquiring a "rare" object."

Linkenback was also surprised to see comic books (like those he read haphazardly, traded with friends, and stored among his Godzilla toys) carefully preserved in sealed, plastic bags.

"Seeing those comics in bags really communicated the idea that comic books were valuable. By fifth grade, I kept all my books in a milk crate and in individual plastic covers. By the time I entered High School, comic books were my total passion. It was well known around school that I would bring comic books for my friends to read in class. The teachers weren't too impressed, but I sure made a lot of friends".

Sean enjoyed working on his collection when ever he had a chance, which was not often. His extra curricular activities included his membership in Mensa, earning varsity letters on the basketball, cross country, and track teams, and playing in his church softball league. Not only that, but he also worked as a night manager for a restaurant. He felt that he had finally hit the big time when he landed a part time job at the local comic book store. This invaluable learning experience was to have a profound effect on his later life.

Jennnie Torres & Sean Linkenback enjoying a favorite pastime.

After moving to Atlanta, he went to work for Southern Bell, while having serious aspirations to become a stockbroker. It was also during this time that he started setting up at local comic book shows.

He enjoyed this so much, that he would often pay a fellow employee to work his shift at Southern Bell so that he could set up at the comic book show. The success and enjoyment of comic cons was his calling. Sean left Southern Bell (much to the chagrin of family members) to devote his full efforts to comic books.

"I owe a lot of thanks to Mark Wilson for his ideas and the time that he spent with me in the beginning discussing

mail order. It was also Mark who helped me acquire my first key Golden Age comic. A copy of New Fun #1. I later traded this comic to another dealer for a lesser condition copy and several hundred other comics. This was the trade that confirmed my decision to develop a full time business."

When CBM asked Sean why he felt that comic books are gaining such wide spread popularity, he said *"Comics are investment quality art, like impressionist paintings, only at prices that allow ordinary people to get into the game. Would you want to display stock certificates or CD receipts on the wall of you home? And would you derive any pleasure, other than maybe a sense of accomplishment, from looking at them? Probably not."* Having this attitude has enabled Sean to build serious clientele world wide. *"One of the greatest satisfactions I have is when a client calls to thank me a few months later when his books turned out to be a sound investment as well as fun to own"."*

Linkenback and his lovely partner Jennie Torres are also lovers of other kinds of related collectibles. Together they are currently branching out into other "ephemera", most notably movie posters and animation cels. Sean and Jennie have, quite literally, dedicated their life to their passion for paper collectibles and have recently opened a store that will hopefully intrigue a whole new generation of collectors. Instead of putting last months' *Wolverine* in a glass case, they are among the few shops nationwide who regularly display Golden Age books like *Captain America* #1 and *Flash* #1, in order to provide collectors with a more historical perspective.

Jennie shared that some of her friends *were "appalled" to discover that "nice people were buying and selling such 'low brow throw-away' items like comic books. Now, primarily because of the Sotheby's auction, these same friends have developed a new respect for comics, and are even starting collections of their own."*

Sean, a founding member of the AACBC (American Association of Comic Book Collectors) is also part of the active subcommittee for Authenticity, Certification, and Grading, which assisted in the grading of the material for the Sotheby's Auction last month. Linkenback also serves as an Overstreet Update advisor and writes a regular column for CBM. Additionally, he writes an investors newsletter for Showcase Collectibles customers. In a relatively short time he has become a nationally recognized authority on Golden and Silver Age comics.

CBM is proud to introduce you to Sean Linkenback.

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3 I FVF $67
LASH LARUE
5 NM- $112
LONE RANGER
3 VF+ $55
MARVEL COMICS
11 FN- $55
POPEYE
F.C.43 NF $39
PLANET
57 FN $63
59 FN $55
ROCKET TO THE
MOON (AVON)
AG $35
VF- $180
ROCKY LANE
10 NM $48
STONE CANYON
1 FIVF $39
SON OF SINBAD
1 VG $37
TERRY+ PIRATES
5 NM $35
20 NM $24
TOM MIX
7 VF+ $59
8 FN+ $39
TOR 3 VF $33
WESTERN HERO
76(I) FN $35
ZOOT
2 VF $110
ACE COMICS
2 VG $67
ADVENTURE
#57 VG Free, #46
ANNIE OAKLEY
4 NM $19
14, 15 NM $18
ARGOSY W&W FN $22
ARCHIE'S MECHANICS
1 F/G $30
ALVIN 1WM- $19
2 NM- #11,16F+ $7
BIBLE ONLY
V3 #6 VG $16
ARCHIE GIANT
14 VG+ $24
AUTHENTIC POLICE
CASES 2 NF $18
3 G/VG $18
BOBBY BENSON
3 G/VF $22
BRAIN BOY
5-6 NM cr. $11
CAPTAIN GALLANT
1 MINT (CHEIMJ) $28
CRASH PILOT #14
THE COMICS
9 NF $56
CRACKAJACK Funnies
2 NF $43
CLASSICS ILL. JR.
535 NM(cr.) $22

CLASSICS
14(20) AG $20
17(22) FN $23
18(23) FN $22
19(24) VG/F $20
20(25) FN $33
40(75) VG $22
74 OBIG, VG $23
NOBVF 10(10)
60 A FVF 20(16) $17
STACEY'S X-MAS
GIVEAWAY
NM/M $9
CHARLIE CHAN
4 VG CPEIZE) $18
CHIEF VICTORIOUS
6 (VAON) $16
CLUE V2 #2 VG $18
COLT 45 5VF+ $14
CATHOLIC COMICS
12 NM $16
COWBOY WESTERN
6 VF(CWILL) $28
7 FN $14
CHEYENNE KID
10 VF $18
CRIME SUSP.
11 FIVF $35
CRYPT OF TERROR
18AG $42
DALE EVANS(dell)
7, 8 GI $18
DARING ADV.(#)
15 NM $23
DELL GIANTS
1 FIVF $11
26 FIVF $16
31 VG $16
37 VF- $18
5 VF+ $14
FAWCETT MOVIE
11 FN $48
13 14 FN 13 $
FEATURE BOOKS
8 VF-(1938) $78
FIGHT COMICS
41 VF/NM $142
61 FN $16
FLYING A'S RANGE
RIDER 13-16 $11
VF/NM $12
VG/F $10
21 VF/NM $13
23 NM $24
FOUR COLOR
94 FIVF $25
101 VF+ $65
147 NF $15
149 FN $14
532 NM $11
606 FN $13
616 NM $11
637 NM $16
645 NM $16
672 VF $12
722 NM- $12
732 VG $13
734 FN $16
777(WHM) $24
782 FIVF $24
788 VF $15
793 FN $11
775 FN+ $14
780 VG+ $13
790 FN $13
794 FN/NM $26
800 VF+ $13
829 FIVF $11
832 VF+ $32
833 FIVF $18
836 VF+ $14
931 VF $12

FOUR COLOR
943 VF $10
944 FIVF $12
946 NM- $12
951 VF $12
960 NM $36
965 VF $16
976 FN+ $19
988 NM $16
995 VF $42
1005 FIVF $15
1011 NM $23
1015 VF $15
1030 FN $17
1046 NM- $12
1076 VF $16
1098 NM $16
1075 NM $23
1077 FN $13
1087 VF $18
1113 FIVF $13
1120 FIVF $14
1129 VG+ $11
1139 VG/F $11
1156 FN/NM $15
1165 VG/F $12
1167 NM $24
1233 FIVF $16
1260 NM- $14
1245 FN+ $25
1281 VG/F $21
1283 FN $11
1248 VFIMN $12
1283 FN $14
1330 VF $13
FRANK BUCK
7 IVF $35
FUNNIES
11 GIVG $22
GABBY HAYES
4 FN $18
GENE AUTRY
MARCH OF COMICS
135 FIVF $18
GENE AUTRY
5 VF $18
5 I VF $14
62,83 NM $21
91,93 NM $8
95-98,100 NM $8
GODS HEROES IN
AMERICA (GIANT)
NM $65
GOLDEN WEST
RODEO 1 NM- $24
GREAT 2 G+ $24
GUNSMOKE (dell)
8 FIVF $15
HARVEY COMIC HITS
61 VG+ $27
HEROIC 28 FN $12
20 VG+ $9
HOPALONG CASSIDY
14 VG+ $11
1 SPY 1 FN $10

INVISIBLE SCARLET
O'NEIL 1 FN $18
JACE PEARSON
F.C. 648 NM $18
JUNGLE FIVF $10
11, 19, 20 NM- $13
JESSE JAMES
2 FIVF $32
JET SOPES 25 FN+ $9
JIMMY WAKELY
3 VG+ $16
JIM BAY'S AVIATION
SKETCH BOOK
1 VF $42
1V6, 2VG+ $18
JOE PALOOKA
5 VG $13
7 VF+ $10
15 FN+ $13, 19 FN+ $9
JOHNNY MACK BROWN
3 VF+ $19
JOKER 15 FN $29
JUMBO COMICS
23 5 VG+ $70
170 VG 8 FN $22
132 FIVF $26
JUNGLE COMICS
99 VG $13, 101 VG $12
105-107 VG/F $11
110 FIVF $22
111, 112, 116 VG/F $11
114 FIVF $22, 115 VG/F
117 FN $14
117 VG+ $12
118, 119 FN/VF $22
120 FIVF $23
123 VG+ $12
126 FN $13
137 VG $9
154-163 VG $6
KEY COMICS
2 VG $69
KORAK, SON OF TARZAN
KILLERS 16 $28
KING COMICS
53 FIVF $35
54 NF $29
58 FIVF $35
66 FIVF $35
LASH LARUE
10+ $40
2 VG+ $28
3 VF+ $26
LAW MAN
3 VF/NM $19
5 VF- $11
LONE RANGER
2 VG+ $18
3 2VG $9, 3 2VF+ $13
5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 NM $12
7-16 FN/VF $8
17-20 NM $12
21-30 NM $9
31-40 NM $8
41-50 NM $7
51-60 NM $6
61-70 NM $5
71-80 NM $4
81-90 NM $3
91-100 NM $2
LONE RANGER
TWINS 1 NM $24
MAN FROM UNCLE
2 NF $10, 4 FN+ $10
6-8 VF $12, 9 NM $14
11, 17 FIVF/NM $12
MELVIN MONSTER
1 VG+ $13
MONTE HALE
1 VG/F $15
3) 4-5 VG $11
7, 8, 16 VF $11
8 VF $16
MOVIE COMICS
EL Dorado VF- $33
El Dorado Fn- $20
NEVADA WAGON Fn $17
VALLEY OF GUNMAN FIVF
$15, 2 NM $11.75
RAY MILLAND Fn $17
RAY MILLAND $17

NORTHWEST
MOUNTIES
4 VG $17
NIKKO, INTERN $23
OUTLAWS 9 FN+ $23
PICTURE STORIES
FROM THE BIBLE
(CGC) OT: FIVF $18
3 (CGC) 0.5 VF+ $18
(CGC) NT: VF+ $33
(CGC) NT: FN+ $19
PICTURE STORIES
FROM AMERICAN HISTORY
3 VG $16
POLICE 102 VG/F $24
116 FIVF $16
117 FN $12
POPULAR
14 VG/F $50
PRIZE WESTERN
9 FN+ $14
PUNCH AND JUDY
2 4-11 FN $17
RANGERS
3 5 NF $22
4 1, 5 FN $18
6 1 FIVF $18
REAL FACT
2 AG $15
REAL LIFE
2 VF/NM $80, 3 NF $26
RESISTANCE
6, 7, 8, 9 VF/NM $24
REX ALLEN (MMS)IS
RIFLEMAN
1 FIVF $22
2 VF $15
ROCKY LANE
FILM #2, 5 VF/NM $24
38 NM $24
ROD CAMERON
4 VG $15
16, 17 VF $18
19 NF $18
ROY ROGERS
2 G/VG $22
3 VG $12
4 VG $12
6 VG $12
10-15 VG+ $11
16 FN/VF $24
19 NM $18
22 NM $18
24 NM/M $18
SECRET LOVES
STORIES For Glam
VG/F $38
SHOCK SUSPENSE
1 VG/F $22
1V6 F $27
2 NM 9.4 $14
SPIRIT
14 FN/VF $45
15 FN/VF $40
STEVE ZODIAC
2 VG $21
STRAIGHT ARROW
1 G/VG $22
2 VG $22
STRANGE PLANETS
1 NM(CW) $23
STRANGE AS IT
SEEMS 1 VG/F $26
STRANGE WORLDS
1 G/VG $34
TARZAN (MM)
1 VG 8 FN $19
SUPER $58
SUPERMAN
1 G/VG $52
SUPERSNIPE
V1 #6 FN $28
THUNDA 8 NM- $35
TARZAN 2 VF+ $10
TARZAN (DELL)
16 AG $105, 17 AG $90
18 AG $75, 19 AG $70
20 AG $50, 21 AG $50
22 AG $45, 23 AG $40
24 FN $84, 27 VF+ $52
28 NM $52
29 NM/M $52

TEX RITTER 12, WHM $23
TERRIFYING TALES 1 FN $27
TIM HOLT 11 FN $18
TIP TOP V2 #2 $15, 5 FN
V6 #5 $55, 6 FN $28
V7 #5 $55, 6 FN $28
TOM MIX 2 FN $18, 3 VG $15
65 VF $30, 67, 68, 70, 75 all
$20, 72 FN+ $18, 73 VF $30
TOM MIX 2 FN $17, 4 G $6
TOM MIX 2 FN $19, 7 G $6
TOR 1 VG $17, 2 VG $10
TOR 1 VG $17, 2 FN/VF $42
TRUE WAR #23, 1 VF- $13
TRUE CRIME 3 VG $47
UNUSUAL TALES
18 FN(CWILL) $30, 19 NM $42
VALOR 2 VG- $14
VAULT 18 AG $14
WAR AGAINST CRIME
11 VG $36
WEIRD FANTASY
1(15) G+ $27, 1G AG $15
1 VG $21, 1 FN $13, 1
VG/VF $32, 1 FN/VF $42
WEIRD SCIENCE
7 G $191 1 AG $12
WEIRD SCIENCE FANTASY
1 VG $21, 1 FN $13, 1 VF $57
WESTERN HERO
95 VF $30, 96 VF+ $26
WORLD FAMOUS HEROES
1 NF $85, 2 VG/F $37
3 VG $22, 3 VG+ $26
4 AG 2 VG+ $19
ZEGRA 2 (1) VG+ $23
SILVER AGE
ACTION 245 FN $29
2 NM $22
ADV. OF SPIDERMAN
5 NF $191, 3 G/VG $38
9 G/VG $23, 10 VG $23
11 G/VG $22, 13 VG/F $24
14 G/VG $23, 23 NF $14
24 G/VG $23, 25 NF $14
26 G/VG $23, 27 NF $14
28 FN $23, 32 VG+ $16
33 FN/VF $24, 35 VG $12
39 FN+ $22, 3 VG 6/VF $11
46 NM/M $23
BRAVE AND BOLD
43 VG $17
CONAN 2 VF+ $39
DAREDEVIL 2 VG $50
3 VF $40, 4 NF $23, 5 FN $17
DARE DEVIL 2 VG+ $50
3 G/VG $23, 4 VG+ $13
5 G/VG $23, 6 VG $13
8, 10 VG $13, 13 VG $10
14 NM $13, 15 VF $13
16 NM $13, 17 NF $13
18 NM $13, 19-21 NM $12
FANTASTIC FOUR
20 AG $119, 22 VG/F $119
ANN. 1 FN $55.00
ERNST 8 $17, 10 VF $8
IRON MAN 1 FN+ $31
1 FIVF $28, 1 VF/NM $19
3 NM/M $36, 5 VF $12.5
7 VF $12, 8 VF $12
9 NM $23
JOURNEY INTO MYSTERY
(THOR) 83 $23, 85 FN $18
87 FN $18, 93 FN $15
TEENAGE MUTANT NINJA
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ROB & TIM'S EXCELLENT MARKET REPORT

by Tim Riley & Rob Hughes

Tim Riley —

The Doc is in...

Well, here I am, just like I said I would be, bringing you some outstanding pics of key D.C. 70's titles. So, let's get pumping, okay?

***Swamp Thing* #1-10** Berni Wrightson is without a doubt the best thing to happen to the horror genre since E.C. scared us witless back in the '50's. In top grade these are beautiful books and are way, way underpriced — you can usually pick up this run for under $100 — you'll be glad ya did.

***House of Secrets* #92** First Swamp Thing. Berni strikes again! Hard to find in top shape, hard to find period! This book is going to be expensive soon, very soon. At just over $100 it's a steal — but, good luck!

***Lois Lane* #70-71** First Silver Age Cat Woman. Folks, the movie is on its way this summer (Batman II). Already I've heard $200 NM for the set! Yikes!

***Green Lantern* #76-89** Neal Adams Green Lantern/Green Arrow Series: This series, I feel, is probably the best that's ever been done in comics and it's sooo cheap. Without a doubt it will soon go up in price so steal the run at about $150 to $200.

***New Gods* #1, *Mr. Miracle* #1, *Forever People* #1, *Kamandi* #1** Kirby's best work at D.C. and all these titles are hot right now but only in top, top, grade. Take the set home for about $55 for all in NM.

***Phantom Stranger* #1-5 (2nd series)** He's back! That mysterious stranger. Is he a man or a ghost? You make the call. He is also very hot! A solid investment at about $65 to $75 for the set in NM.

***Shadow* #1** Kaluta's the ultimate shadow artist. This book is now actively being sought after in top grade. Pick one up for about $20 to $25 NM. (*CBM's* cover article next is about the Shadow.)

***Batman* #234** 1st Silver two face — more Adams madness! Prices really vary on this book but $38 to $50 seems fair to me, and he's making an appearance in the new movie so expect it to increase in value.

***Batman* #232** First app. Ras-Al-Guel. Even more Adams! A neglected Masterpiece — one of Batman's greatest nemesis and what a great Adam's cover. Ya can't lose at $35 NM!

***First Issue Special* #8** and ***Warlord* #1** Speaking of neglected, these two books use to be red hot. Has everyone forgotten the great art of Mike Grell? Watch these two issues to resurface and prices to increase sometime in the near future. A solid investment at $30 for the pair in NM.

***Showcase* #82-84** First Night Master's. Get this series now! It's Hot! Hot! Hot! and with people like Kubert, Wrightson and Giardano involved, it's no wonder. Prices are really headed skyward — $50 for the set NM.

And last but not least — ***All Star Western* #10** First appearance Jonah Hex — the West's weirdest cowboy hero. Great stories, great art and wonderful cover. He's hot again (and getting hotter) so pick him up for $20 to $35.

Well, that's it for now — next month we'll discuss some Golden Age steals so watch for it. Until then the Doctor is out.

ROB HUGHES —

Hello and welcome to 1992! Hope all of you readers had a wonderful Christmas and a Happy New Year. There never seems to be enough cash available to acquire all those comics on our wish lists does there? Oh, well. The "thrill of the hunt is half the fun"!

The time has come to bang the drum again and prepare ourselves for a new trend which lies just over the horizon ready to explode across the comic market. In the recent past we all experienced the Marvel Silver Age craze. Presently, D.C. Silver Age has taken the spotlight. And what does the Ghost of Comic Book Future point us toward? Silver Age pre-hero monster comics; i.e. *Amazing Adventures* #1-#6, *Amazing Adult Fantasy* #1-#14, *Strange Tales* #1- #100, *Tales of Suspense* #1-#38 and *Tales to Astonish* #1-#26. A word to anyone who may have these books on their want lists. Please, please, please take into careful consideration the extreme rarity of these issues. Not only are they next to impossible to find in the higher grades (VF-NM), but are tough to locate in any grade whatsoever. So before passing up on a certain issue, remember that you may wait the rest of your life before seeing another copy. In short, buy it now!

The past two reports have been on Silver-Age comics. Now let's turn the clock back about 40-50 years and take a look at the Golden Age (my favorite) of comics, and give them there due...

***Captain Marvel Adventures* #18** The World's Mightiest Girl is born. Origin & first appearance of the third "key" member of the Marvel Family; Mary Marvel (January, 1942). Obtaining her mythical gifts from the combined powers of Selena (Grace), Hippolyta (Strength), Ariadne (Skill), Zephyrus (Fleetness), Aurora (Beauty), and Minerva (Wisdom) by commanding down the quintessential bolt of lighting with the most magical word in all comicdom, SHAZAM! Mary is perhaps the most popular heroine of the entire Golden Age save for, of course, Wonder Woman, while at the same time being just as original in concept.

This book seems significantly under priced at $325 in NM, while *Wow Comics* #9 (her first series begins; January, 1943) guides at $350 and *Mary Marvel* #1 (December, 1945) is

valued at $455. Another fact to take to thought is that Mary was created 17 years before Supergirl came on the comic book scene in *Action Comics* #252 (May, 1959), and undoubtedly modeled the "blueprint" for the female counterpart of a major super-hero. Oh, by the way, *Action* #252 (origin and first appearance of Supergirl; May, 1959) is presently guiding at $500.

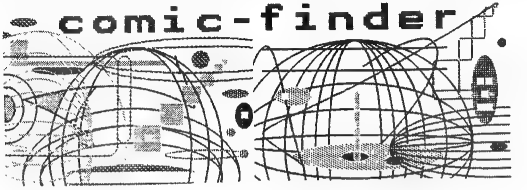
All this, plus introducing the entire Marvel Family with a beautifully painted cover of Captain Marvel, Captain Marvel Jr., and Mary Marvel adds up to an extremely important key Golden Age comic book. A landmark issue which I highly recommend to search for diligently while it is still very affordable and reasonably attainable.

***Nickel Comics* #1** Is this book rare or what? Origin and first appearance of Bulletman (May, 1940). One of the most inexpensive comic books of the 1940's; 32 pages for one nickel (half a comic for half the price). Very memorable cover drawn by comic great Jack Binder. The title only lasted eight issues. Bulletman would then shoot over to *Master Comics* beginning with issue #7 (October, 1940). *Master* #7 guides at $800 in NM while *Nickel* #1 hovers slightly below at $770 in NM. And to make the situation even more mind-boggling; *Bulletman* #1 (Summer, 1941) is at $1000 in NM. I have always believed that the first appearance and origin issue of a super-hero should be the most valuable and sought after!?? As soon as dealers and collectors discover this "boo boo" and the extreme rarity of the comic, *Nickel* #1 will most likely (at least) double in value.

***Whiz* #25** Origin and first appearance of Captain Marvel's first successful spin-off, Captain Marvel Jr. (Dec., 1941). This book is the second part of the classic trilogy battle epic starting in *Master* #21 (Dec. 1941) and concluding in *Master* #22 (Jan. 1942), that not only introduced the "World's Mightiest Boy" to the comic book world but also his arch-enemy; The wicked brain-child of Hitler Captain Nazi. *Master* #21 (Captain Marvel & Bulletman team-up to pound on the Fuehrer's main Nazi-warrior) is at $1350 in VF-NM. Why then is *Whiz* #25, which is definitely the most important issue of the three valued at only $800?!! This is the book that introduces the super-hero around which the entire story line is based. Another key book that I feel is worth double (if not more) than the present guide value.

***Whiz* #2-#10**: These early Captain Marvel stories have absolutely powerful, eye-popping and deceptively simplistic covers by the artist-creator himself C.C. Beck (especially issues #4 and #9 depicting the Capt. rushing to the rescue of the classic and beautiful "damsel in distress"). All are quite rare and more reasonably priced than the three titles which introduced the four other super-heroes that would share the main spotlight with Captain Marvel throughout the Golden Age; Superman in *Action Comics*, The Bat-Man from *Detective Comics*, and The Human Torch & The Sub-Mariner in *Marvel Mystery Comics*. *Whiz* #2 guides at $2200 (NM), while *Action* #2 is $5000 (NM), *Detective* #28 (2nd app. The Bat-Man) is $5200 (NM), and *Marvel Mystery* #2 is at a staggering $6400 (NM-MT). Look in the guide and compare for yourself the values of all these super-hero's first 10 appearances. If you agree with me, I strongly advise you to purchase them A.S.A.P. since *Whiz* and other Captain Marvel related titles are rather cold on the present market.

Until next time, I wish all of you the best of fortunes in your collecting and investing endeavors...Rob



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#319 vg - 2.50; #322 vg, #325 vg 1.50
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ALL-AMERICAN..#20 5" cor crease ow vg 280.00
#26 fn+-mn 400.00
#47 sm stress tears at staple & 1/8" pc color flaked off sp & 1" tear margin of 1 pg ow mn 350.00
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#2 fn - 60.00; #8 nn 80.00
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#8 partially loose at bottom staple & vy light center crease ow fn 125.00
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ALL NEW..#7 ¾" nick out bottom sp & 3" corner crease fn+-mn 100.00
ALL STAR..#5 some stress tearing at staples ow fn 900.00
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#18 sm cor crease ow fn 45.00
#19 vg+ 46.00
#23 ¾" cvr tear ow vg+ 45.00
#24 vg-fn - 34.00; #27 fn 50.00
#28 vg+ 31.00
#36 sew tong but vy light scratches bk cvr ow fn+-mn 45.00
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#39 fn+ - 30.00; #40 fn+-mn 70.00
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#54 fn+-mn 30.00
#59 cvr loose at top staple ow mn 25.00
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#68 sm pencil name top cvr & sm date stamp ow fn+-mn 125.00
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#83 partially loose at bottom staple ow fn-mn, #92 fn-mn 100.00
#116 vg-fn - 36.00; #140 vg 16.00
#142 vg - 10.00; #156 vg+ 7.50
#158 vg-fn - 8.50; #162 fn 11.00
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#167 one "5¢" in ink next to price ow vg+-fn 12.00
#169 center crease ow fn 3.50
#170 vg - 5.50; #171 fn 8.00
#172 vg - 5.00; #173 fn+ 9.00
#174 vg - 4.00; #175 vg 5.00
#175 g - 2.00; #176 vg, #178 vg 4.00
#179 pinhole thru book upper & lower rt & left corner ow fn 5.00
#180 g - 2.50; #184 vg+ 3.00
#184 vg - 3.00; #185 fn-mn 7.00
#186 fn-mn - 7.00; #186 vg 3.50
#187 2¾" cor crease ow vg+ 3.50
#189 vg+. #192 vg+ 4.00
#196 top 1¾" so separated ow vg 3.50
#198 fn+ 4.00
#198 ¼" cor off bk cvr & sev pgs ow fn+ 5.00
#202 fn-mn - 6.00; #203 fn+ 3.50
#206 vg+-fn - 3.00; #207 fn-mn 7.00
#209 fn - 3.00; #215 fn+-mn 3.50
#218 loose at bottom staple ow vg-fn 2.50
#219 vg-fn - 2.50; #229 fn+-mn 6.00
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#60 vg+ - 14.00; #60 vg+ 11.00
#61 fn+-mn - 28.00; #61 fn 14.00
#61 vg-fn - 11.00; #62 fn-mn 21.00
#62 vg+ - 14.00; #64 fn+ 14.00
#64 ¼" cvr tear ow vg-fn 12.00
#65 vg+ - 14.00; #66 fn+-mn 29.00
#67 fn+-mn 17.00
#67 store name stamped on cvr & large "5¢" center cvr vg+ 3.50
#69 vg+ - 6.00; #70 fn+ 9.00
#71 fn - 8.50; #74 fn+-mn 18.00
#74 fn. #75 fn 8.00
#75 vg+-fn - 5.00; #76 fn+-mn 18.00
#76 ¼" cor crease ow fn 5.00
#77 fn+-mn - 6.00; #78 mn 20.00
#78 ¼" dig. crease upper rt ow fn+-mn 15.00
#79 vg-fn - 6.00; #80 fn 8.00
#83 vg-fn 5.00
#85 tiny nick out cvr edge near top sw fn+-mn - 17.00; #85 g-vg 4.00
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#92 vg+ - 9.00; #61 fn-mn 14.00
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MARKETPLACE MAIL

Dear Gary,

Came across your #5 issue September 1991 *CBM* at a local "Cards, Comics, Coins" specialty shop here in San Antonio, Texas. Enjoyed the "Alex Schomburg Golden Age Wizard by Steve Duin" very much because it's true that his covers caught your eye. Another great artist that seems to be forgotten and neglected was Syd Shores on Captain America. This guy was great! And, not trying to take away from Jack Kirby, but Syd Shores' Captain America was action! Wish someone who had material would do a feature on Syd Shores. Rarely does his name come up, and I feel he added to the legend of the Captain America character. Also Steve Ditko will be remembered for his "Spiderman", but his "Doctor Strange" character is what stands out the most. Another case in point is "Ghastly" Ingles' work on the E.C. horror comics. What Edgar Allen Poe stories were is what "Ghastly" was to the E.C. line. To me, he stands out, even over Johnny Craig, Fieldstein, Woods and Jack Davis. Tarpe Mills' "Miss Fury" is another character that sticks out (not knowing at the time that a woman did this work). Other characters that stand out in my memory include the early Daredevil with the split red and blue uniform and his boomerang, before the little wise guys took over the book. Also villains like "The Claw" and "Iron Jaw," "The Heap," the plane of "Airboy," "Birdie," "Mr. Mind" and The Evil Monster Society (the longest continued chapter story in comics at that time), the "Spy Smasher" cross over with "Captain Marvel," "Supersnipe" and the list could go on and on. Comics were fun and many remain memories. Imagine a 68 page color comic book for a dime! *Dick Cole Comics* and another group called the "Targeteers" were great. To most, these characters are memories. I almost forgot another two: "Skyman" and especially "The Face," Tony Trent. Boy, was that green mask, fangs and orange hair, ugly! The early "Joker" of Batman was really sinister. So was "Batman." My favorite comics were the DC line, Marvel (Atlas/Timely), Fawcett, those crude *Classic Comics Illustrated* and EC horror. Today's market, through specialty shops, brings back more special edition reprints and many, many interesting characters, heroes or villains of companies long gone by the way side. Occasionally I will come across a reprint and indulge back to a time when comics were fun. Today's market is different and sometimes over rated to a degree.

— Mona Moneca, Texas

Dear Editor,

There is a problem I'd like to address. Two, actually. One directed to fans, the other to companies. **To the fans,** I wish you would seek books with substance. Comic books are an art form. They can present intelligent ideas coupled with fine art. That the idea can be as simplistic as Good vs. Evil (most hero books), Politics (Hawkworld/D.C.), or Satire (The Tick/N.E.C.) is unimportant. What is important is that the book be of a reasonable quality level. For a story to be good, in my opinion, it doesn't need to be violent. It doesn't need to be so intricate that the book must be read more than once to completely understand. It just needs to be well-written. The art should be of quality as well. I can (but for legal reasons will not) name artists who have done nothing but steal other artist's styles and capitalize on it. Sometimes it's subtle, sometimes blatant. Why do we put up with this? I read fan letters saying "...great poses..." Art in comics should not be posed. It should be free-flowing, with each character having their own expression. I say take a stand for yourself. Don't buy less than you deserve. If all you want are poorly-written books with copied art, ignore this letter. But I urge you: consider your comic buys more carefully.

To the publishers: QUIT IT!! You expect collectors to buy a book four times over. I don't know who's worse, you for doing it, or us for giving in. You promise an issue will not be re-printed, then have a second run anyway. You refuse to admit that people occasionally don't like the multi-million print run books. You won't print any letters except those which sing your praises. The slightest criticism is expelled. I wish I were twelve again, so I could get books just because they're neat. Who cares if the story is terrible or the art is lame. The characters are just plain cool! But alas, I've grown up, and you've ticked me off. You've changed what was once an industry of creativity and beauty. Now it's for profits, nothing else. For example: ten years ago, if a Bucky Flashback story was demanded in *Captain America*, it was done. Now, all we'd see is the Punisher. Give us back our comics! I speak for a small group of frustrated fans right now, but eventually we'll grow to a size large enough to be recognized. Thank you for your patience. (EDITOR: I have the feeling that this letter will never see the light of day. If on the off chance this really does see print, I'd like to see what kind of response I'd get.

— John McGee, Illinois

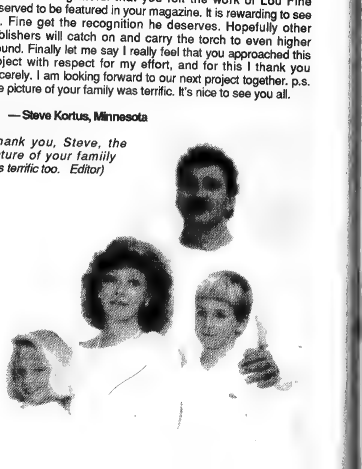
(Me too. Editor)

Dear Gary and Lisa,

I received my copy of *CBM* #9 today, and I am very pleased with the way my article turned out. No, that's an understatement. I am ecstatic!!! The cover is sensational and, even though I am biased, it gets my vote for best cover yet. I am very glad you overlapped the *HIT* covers on page 14 and overall your layout really pops up the presentation. Of course, using the original art for *Hit* #5 was a complete surprise, not to mention a tremendous boost to the article. My thanks to Mr. Horvitz. I am grateful that you felt the work of Lou Fine deserved to be featured in your magazine. It is rewarding to see Mr. Fine get the recognition he deserves. Hopefully other publishers will catch on and carry the torch to even higher ground. Finally let me say I really feel that you approached this project with respect for my effort, and for this I thank you sincerely. I am looking forward to our next project together. p.s. The picture of your family was terrific. It's nice to see you all.

— Steve Kortus, Minnesota

(Thank you, Steve, the picture of your family was terrific too. Editor)



MARKETPLACE MAIL

Dear Gary,

It was nice talking with you at the Con last month and, as usual, I was enlightened by our conversation. In the late 1950's through the early 1970's, I was very active in the collecting and preservation of comic related items. I treasured Big Little Books, Simon and Kirby, Sunday strips, fanzines and, of course, comic books. By the late 1960's, Tom Christopher and myself were developing our own cast of super heroes and Howard-like stories for various fanzines. By 1971, I left the hobby and sold a valued and cherished collection. In 1988 I was contacted by Tom and interest was again conjured up for the ol' hobby. My first venture, the San Diego Con, and needless to say...Hooked Again! Having been in and out of the hobby for the last 30 years, I would like to discuss some observations. I'm happy at the growth of and value placed on some of the material. However, commercialization, inflated prices and poor grading seem to be increasing problems. The commercializing may bring in new "investors" but will do nothing for keeping "true collectors." When they realize that there is no value in a book printing of six million copies, when dealers get tired of being told, "This is going to be a sell out, better order extra copies." When prospective new readers feel they're getting ripped off, this hobby will lose its credibility. How does Mr. Overstreet estimate the number of books still in existence? I know of collectors who have copies of rare books and they were never contacted. If this is to be somewhat accurately done, a check-off list in the Guide might be printed and collectors could mark what they have and in what condition. This could be tabulated and released in an update, with the number of participants. For your Sleeper section, how about the King/Charlton *Flash Gordon's*. In September 1966, King Features published their eleven issue run of *Flash Gordon*. This series was discontinued by King due to poor distribution. The series featured brilliant art work by Al Williamson, Reed Crandall. Issue #7 Mac Raboy colored reprints, issue #9 & #10 reprinted in color, Alex Raymond's "Tournament of Mongo." In February 1969, Charlton took over the publishing rights and issue #12 was Crandall with issue #13 featuring Jeff Jones early rendition of Flash. This is a very impressive line up for books listed at $12 to $14. In closing, keep up the good work.

— John D. Chencharick, California

(Thanks for the Sleeper suggestions, I always loved those issues too. As for Bob Overstreet's estimates, they were synthesized from the largest poll of collectors that I know of to date. I'm sure Bob would be the first to call for continuing research in this area and I believe he is still actively collecting data. Also, Pat Kochanek has set up a "registry" for Mile High DC and other select rare issues, and, as our cover feature indicates, others are working on this research area as well. Editor)

Dear Gary,

It was great meeting you in New York a week ago during the Sotheby's auction. I can see we definitely have a lot of collecting interests in common. The day after I got home from New York, a copy of *The Comic Book Marketplace* No. 9 arrived in the mailbox. After looking it over, and getting hooked immediately on the Lou Fine article by Steve Kortus, I realized, of course, that all the "hoopla" I'd been hearing about your publication for the past year, was indeed warranted. The letters column in and of itself was quite interesting. So put me down for a subscription. I'm looking forward to future issues, and who knows, maybe I'll find some time to do some writing for you.

— Roger Hill, Kansas

(Roger is a nationally known authority on comic book original art. I look forward to your contributions Roger. Editor)

Dear Gary,

Greetings of the Season, & o/w - I sort of thought I'd "kill two birds with one stone" (not any endangered species, tho') and send you a copy of my Dec. '91 Comic List along with a check for $12 to extend my subscription to your fine little fanzine. It does look (unfortunately) as tho' *CBG* has the edge on you with ads, but at least you're getting some new people and faces every month; I've seen *CBM* in many area comic shops. I, for one, enjoy the Golden Age and 1950's profiles on the various artists – the one on Lou Fine in #9 was another good one – hit 'em all! – Crandall, Eisner, Bill Ward, Bob Powell and how many more? There were a lot of guys who never received a tremendous amount of attention. All for right now.

— Jeff Patton, Ohio

(We hope to "hit em all". Thanks for supporting CBM. Editor)

Dear Sean,

I found your article, "Report Card for Price Guides" in *CBM* #9 interesting and well thought out. Please allow me to offer a few observations. As you noted, the Overstreet updates are supplements to the annual Overstreet price guide. In a sense, all of the "other" price guides are essentially Overstreet supplements, relying on the annual Overstreet to list values and information on 80-90% of the comic books ever published. Seriously, how can a publication call itself a comic book price guide yet never list books like *Action* #1, or *Detective* #27? Overstreet is also the only guide that allows one to accurately determine the price of less than NM condition books. The Overstreet updates refer the reader back to the annual guide for the exact % of NM a specific lesser grade book is worth. Other price guides only indicate a percent range for a given condition (30-50% of NM for Fine condition, for example) with no indication of which books are worth 30% and which 50%. In "Report Card," you used Silver Age books from 1956-1970, and Hot new books of the last five years to grade completeness and accuracy of the price guides. This left a gap of 15+ years. Inclusion of some books from this time period would have provided additional enlightenment. Only Overstreet did a thorough job of covering 70's and early 80's books. None of the other guides listed *Special Marvel Edition* #15 (1st Master of Kung-Fu) or Kamandi, Last Boy On Earth, key 70's books. *Wizard* does not even list *Marvel Feature* #1, the 1st Defenders! On the 70's and early 80's books they do list, *CVM's* prices appeared fairly accurate, while CBG's were usually low ($18 on *Marvel Feature* #1, about 1/2 its actual value, for instance). *Wizard* managed some astonishingly low prices on its listings. Would you believe $1.25 on *Powerman* #66, the 2nd appearance of Sabretooth? That's a $25 book! Other "bargains" included *Marvel Team-Up* #1 for $30 and *Demon* #1 (1972) for $3. For completeness/accuracy of 70's and 80's books, I'd give *CBG* a C+/C, *CVM* a C+/B+, *Overstreet* a A/A-, and *Wizard* a C-/F. Overall, that would have the effect of leaving *CBG*, *CVM* and *Overstreet* with the same average grade as arrived at in your article, but would drop *Wizard's* B average noticeably. The *CBG* newspaper regularly, and *Wizard* occasionally, provide collectors interesting and useful information. However, that useful information does not appear (to me) to be contained in their comic book price guides. Let us ask the obvious question: When pricing one's

collectibles, WHY use any price guide other than the best?

— Tony Starks, Indiana

(Why indeed. Editor)

Dear Sirs,

I have a *Nancy And Sluggo* comic published by St. John in 1956, Vol. 1 No. 129. It is in good condition. I also have a *Buzzy* comic published by DC in 1952, No. 43. It is in fine condition. I live in an area without collectors and am curious to find out the value, if any, of these two comic books. If you are able to give a "ballpark" value or can give me information of where I can, please reply at your earliest convenience.

— Thomas Quaccia, Hawaii

(Lets see, my copy of latest Overstreet (#21) lists Buzzy #43 at $3.50 in FN and Nancy & Sluggo #129 at $3.15 in GD. Both the issues you list are rather hard to get, however they are also on rather low demand, thus the low price. Your examples have illustrated a contention of mine, namely that the 1950s are still a vast, relatively undiscovered treasuretrove of interesting, historic, entertaining, and amazingly inexpensive comics. Editor)

Dear Gary,

More ads and articles and indexes — yes, I'm willing to pay more for a subscription for more pages, thicker issues than less money for thinner issues of *CBM*! Comic books are not coins, stamps or sport cards. Comic books should be judged by different criteria. There is too much emphasize on Pedigree and Mint condition. I feel very much as Erik Andersen and others do. And comic books should be viewed as many things in one. They are designed to be read and then disposed of; but also they are works of art, not only by what is drawn and written, but also how the actual books are conceived and put together. Also the social/historical context, the history of each book, as well as the personal history of its handling and passing along (if known). All of these must be taken into consideration in determining the "value" of a comic book. But, overall, it's the rarity/scarcity of Golden Age books which override (or should) this obsession with Pedigree/Mint comics. Just finding many 1933-1943 or so comics can be quite a task let alone finding Mint copies! Both Gerber and Overstreet estimates are off, I believe. Show me where all these estimated numbers of comics are! I believe there are considerably lessor quantities of 1933-1943 or so comics that exist than Gerber and Overstreet's "Experts" believe. I have over 30 years in this field (with a brief period when I left from 1975-1980) to get a good "feel" for this. I know about the Pedigree collections found in the late 70's and 80's, but I lived through the early period of collecting in the late 50's early 60's when one could go to different bookstores with comics at five cents each — stacks and stacks of them — and you'd be very lucky to find anything below the early '50's. From 1958-1963 I hunted endlessly at used book stores in the New York area until 1964 when I found a few *Blue Bolts* and *Capt. Marvel's* from 1942-1946. That's a handful out of thousands of stacks of comics I went through. Mostly what I found were 1957 or 1958 and up comics plus tons of "logo off" or coverless copies of comics. Even then there weren't that many Superhero comics. Mostly love, funnies, horror, adventure, classics and this miscellaneous type. (I laugh at the 51's in Gerber's Journals. He's very biased for late 40's and 50's comics I know and don't take them seriously. I'd take a pile of 1933-1943 comics over a pile of late 40's-50's comics any day!) There are exceptions, but those are in the minority. Certain Fox giants, giants in general, odd ball titles like *Sharp Comics, Suspense*, etc., but most mid-40's and especially late 40's-50's comics are relatively common! In closing, as Erik Andersen said (more or less anyway) I'll take a low grade *Superman* #2 at $200 over a Mint *Spider-Man* #12 any day. In fact, I'd take just about any pre '44 or so comic over that — or 98% of any Sliver Age or recent "Hot" comics! Take care.

— Stephen B. Keisman, Florida

(You bring up a veritable plethora of interesting topics. I think we are at the very beginning of mapping the actual numbers of certain early/rare comics. There are some who have attempted to estimate but even these brave souls admit we have a long way to go. I feel we should congratulate and support these efforts as opposed to armchair quarterbacking their results. I, for one, am grateful when individuals stick there neck out and publish their research. As long as there are collectors, there will be "favorite" eras to collect. As I was born in 1949, I have always been rather enamored with comics of the late 1940s and early fifties, I think partly because of their link to the first decade of television, partly because comics went through such drastic changes during that period, and partly because I was an impressionable child at the time. I also think that early forties comics are generally rarer than most collectors realize. Editor)

Dear Gary,

I saw your latest issue of *CBM*, and thought it was great — I especially enjoyed The Lou Fine Way. Being an "old time" cartooner myself, I've always felt that the comic book artists back in the 30's and 40's were quite fortunate that they had such an opportunity back then, because it was the beginning for just about everything — especially in the comic book field. I've known Fred Guardineer for many years, and could do up a great article on him (in fact, he did the last Durango Kid cover for my book on Charles Starrett, the Durango Kid — this was a special cover). I do have some samples and photos of him and illustrations. So, if interested, let me know, okay?

— Mario DeMarco, Massachusetts

(Mario, you're on! I am one of Fred Gardineer's biggest fans, especially for his early DC covers! His cover to Action #15 is downright unbelievable! You've made my day! Thanks! Editor)

Dear Gary,

Congratulations on your wonderful publication. You have found a definite need in our hobby and filled it. I saw *CBM* for the first time at the Atlanta Comics Expo when Sean Linkenback (hi, Sean!) was distributing copies of issue #4. (Can anyone get me copies or photocopies of #1 and #3?) I don't mean to sound like a gushy fan letter, but you have truly improved with each issue.

Unfortunately, I am writing about the only article you have published to which I take strong exception, the cover article from issue seven, "Funding Your Retirement With Comic Books," by Nelson Patterson. I object to Mr. Patterson's research methods, his omission of certain key facts, and his cavalier (not to mention illegal) approach to a key element of this investment strategy. I hope you will institute a more thorough review of the articles you publish, and head off such lopsided pieces in the future.

Patterson charts a marketbasket of Silver Age comics which increased 30% annually over the last two years, and then computes his figures using an increase of 15% annually.

Ostensibly, using the smaller figure shows that he is using conservative numbers, but I feel that this is misleading. I believe the growth in our hobby over the last five years has been incredible, and is not necessarily sustainable. On the other hand, stock prices have proven themselves over the long haul. As Patterson recognizes, the 10-13% annual increase for quality stocks noted in his article has been computed over a period of sixty years. Each of us is entitled to our own opinion, however, and I would not comment if this were not my only point of contention.

But I feel Patterson also sets up stocks as a straw man to put comic book investing in a better light. Patterson ignores the nature of the two investments. (If you haven't read it yet, I highly recommend D.W. Howard's Investing in Comics. See Chapter 2, "A Philosophy of Investment.") Comics are tangible assets. They can age, become damaged, or be lost. They have value only when they are sold. Stocks, on the other hand, are intangible assets. An ownership interest is permanently recorded, and remains undisturbed until sold. Stocks can also split or pay cash dividends which are not possible with tangible assets, an issue Patterson never addresses.

My biggest objection to Patterson's article, however, is his approach to the issue of taxes. Patterson's comment on this is succinct, "For those who enjoy creative accounting or the lack of it entirely, comics are definitely the investment of choice." Does he follow this bold statement with a caveat that he does not endorse or recommend illegal activity? Not exactly. He says, "Note: Be careful if entire collection is sold all at once. If ever audited a lot of questions may be raised as to where a huge lump sum of money came from."

I'll say this in favor of Patterson's approach: someone who follows his advice won't need to worry about how to support himself in his retirement, because he'll be spending it in a federal pokey at taxpayer expense. There is nothing wrong with arranging your affairs to pay the least possible taxes, but Patterson's suggestions go way over the line.

I appreciate the fact that the articles printed in *CBM* do not necessarily reflect your opinion, Gary, but they do reflect on you. Please use more care.

— David M. Noll, Florida

(In Nelson's defense, he presented his material in an editorial fashion and with a singular opinion, much like your letter. We printed both for the benefit of our readers. Further, I think our readers are intelligent enough to utilize the portions which are usable to them and also intelligent enough to discard what is not. I must say that our hobby needs much more guidance (such as you have offered) on the important question of taxes. But lets be clear: Tax avoidance is just plain smart. Tax evasion is just plain dumb. Your criticism is well taken. Editor)

Dear Mr. Carter,

Just a couple of notes on your publication and select subjects from your last few issues. First of all, I must throw my hat into the "Don't Restore" camp. I collect a wide range of comics from all periods and am interested in owning the many fascinating pieces of American culture that comics represent. To my mind, my beat-up, soiled, toilet-paper copy of *Amazing Fantasy* #15 is a treasure. I've dragged it out and read the thing dozens of times, showed people the history-making panels, looked at the great Ditko lines, and thoroughly enjoyed the thing. Finding an affordable reading copy was a fun and satisfying hunt, and trying to maintain it for as long as I can has been fun as well. I know I will enjoy it for many years at least, and not just by looking through plastic at the cover. There is a real place for poor condition, affordable comics. I can't help but be saddened to see the obviously terrible copy of *Marvel Comics* #1, one that I might have been able to afford and enjoy, turn into a restored pricey item that will have to spend the rest of eternity sealed in Mylar. Are all super-key books in poor condition being restored to fine and better? I, for one, hope not. They're too much fun for that. On Sean Linkenback's price guide review, I have one important comment...(that) I hope that you might raise the issue for readers of *CBM* to comment upon. One price guide, and I believe it should be *Overstreet*, must be the hobby's bible. It needs to be handy, useful, informative, and above all, consistently professional. I don't see the value of Hot-Artist-of-the-Week interviews when they appear so frequently in other publications, especially at the expense of market reports or expanded listings of comics. I have noticed more Gold Key and Charlton listings in the *Update*, which is good, but the shorter section of market reports last time was disappointing. I dearly love Pat Calhoun's column. I love Atlas books, weird sci-fi covers, and corny 50's writing. His tastes are just as weird as mine, and I've gone out hunting from some items he's gotten me excited about. Anything by J. Kaith Contarino is refreshing and to the point. I like that. I don't always agree with his opinions, but most of them I agree with passionately. Soon after you published his *FF* #48 story, I watched a dealer at a Columbus con make a kid a terrific deal. The boy, probably 10 years old, was dying to have a *Green Lantern* #59, not for investment value, but because he really liked Guy Gardener and wanted to read the book and cherish it. Once the dealer recognized this, he talked to the boy's mother and struck them a great deal. If this guy and the Contarinos of the world hang in there, there may be hope for this hobby. I must heap my own contribution now upon the nigh-monumental mound of praise for the *CBM*. This is what it's about. Here, I read articles by people who love old comics for the right reasons, I read letters from more of them, and I feel at home and happy. Thanks tons, and full speed ahead.

— Stephen Combs, Ohio

Dear Gary,

I thought I'd let you know that the finest thing to hit the stands, the one I look forward to every month, right along with the bi-monthly *Overstreet Update* is *The Comic Book Marketplace*. This is the thing, that has done something that Overstreet started — form a united group of hardcore collectors of the old and the older stuff. It gives information on current events but more importantly, it reflects the interests and collecting focus of the very people who read it. This is something that "the other guys" could never even dream about. There is a specific audience which *CBM* targets, and, that is an audience of fans who enjoy their prized comic books. These are the same folks who write the articles in *CBM* — folks who really adore the stuff that they're writing about. I can see the enthusiastic sentiments involved with such tributes to geniuses like Schomburg and Fine. On that note, I am looking forward to an article on the work of Russ Heath. His is the artist that truly represents (to me) the finest stuff from the late fifties through the early sixties. His war covers are absolutely sublime, not to mention his Sea Devils work. I was wondering if there was anybody out there who might be particularly knowledgeable about Russ Heath so that they could do at least a semi in-depth article penned about his career and his artwork. At any rate, I have to thank you, Gary and Lisa, for establishing a network of comic book collectors and dealers through the *CBM*. Ultimately you have widened my scope for connections throughout the field of collecting, and this was very difficult and slow paced

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before the conception of *CBM*. I have also met many wonderful people including yourselves who have similar interests in our diverse hobby. I had thought that I was the only one from my area to like anything that was old and that didn't have a mutant on it. When *CBM* came out, it all became clear. They were there, but it was just a matter of giving them a common forum to let their voices be heard. *CBM* is that forum and indeed, I have delightedly corresponded with many of those voices. Long live *The Comic Book Marketplace*.

— Mick Rabin, California

Dear Editor,

First of all let me applaud you for a fine magazine. Where else can anyone get this much information and find the most obscure comics for sale, and all for a price that is less than that of a couple of copies of the newest *X-Men* issue. Not even any extra enticements such as die-cut covers or multi-cover issues, instead you rely on an evidently new concept; that of putting out a magazine which is filled with good content and high quality. Well I learned my lesson and instead of hunting for it every month I've decided to subscribe and also to send in for back issues I couldn't find. Since I haven't read an issue in a long time I don't know what you have or have not covered, but I thought I might make a few suggestions. I think it would be interesting to see an in-depth feature about the grading of comic books. To me this is the hardest part of collecting, and I think any article would stimulate some excellent debate. Also, after reading your letters page I noticed that many writers are the major dealers from around the country, and, because of this fact, I was wondering if you could produce an index of the recent sales of Golden Age books based on information which they could supply. In fact since the price guides which are currently on the shelves, for the most part, all deal exclusively with new books maybe you could produce one tailored towards the older books. Anyway just a few ideas I thought might be of interest. Once again let me thank you for a publication that makes comic book collecting fun and fan oriented and not one that feels like an investment manual for speculators looking for the latest printed "hot" books. May you have many years of prosperity, and please send those back issues soon, I got a lot of reading to catch up on.

— John Malone, Virgina

(Sean Linkenback is putting together a network for CBM to report Golden Age sales in future issues of CBM. I personally religiously read the annual market report in the Overstreet "big book". His essential data "sets the stage" for understanding each years market. Oh yes, and as for back issues, well guess what. Gary Colabono sent us 21 CBM #2s (thanks Gary) which means (for a while) we can supply #s 2,4,6,7,8,9, and 10 at three bucks each, including postage. You've probably heard that (incredibly) CBM #1 has sold for as much as $25. Amazing, considering there are NO ARTICLES in #1 (just ads) as it was just an experimental "prototype" issue. Also CBM #3 has been selling at $10 so I was glad to hear from Guy Budziac who indicated he has 17 copies of #3 for sale at $5 each including postage. He can be contacted at 313-822-4756 from 10 am til noon Detroit time. If you decide to contact Guy, please be courteous and call only during the requested hours. For the dozen or so of you who have cajoled and pleaded for me to give up my last two file copies of #3, here is your chance! Editor)

Mr. Carter,

I love your publication and the AACBC mentioned in issue No. 10 sounds very exciting! I would like to be a member, and I would appreciate any further information on the AACBC's formation. I am only a collector, but I believe a strong code of ethical guidelines is essential for both collector and dealer. Having endured years of frustration from some mail order dealers (unfortunately, the only way I can sustain my hobby) I have long yearned for an organization founded on the highest order of business ethics and grading integrity and consistency. An organization that if granting it's stamp of approval guarantees the collector that they will receive exactly what a dealer advertised and that the dealer will receive prompt payment or fulfillment of monetary terms. Integrity, integrity, integrity! So many in this wonderful hobby live by it, but oh so many don't! I thank you for your time.

— Scott Bloom, West Virgina

(We are presently finalizing the approval drafts for bylaws and working towards a non-profit status as a professional organization. Looks like the call for members will likely happen in early summer and then we will be off and running. It's a dream/idea that I've had for a number of years now and the signs seem right for the final phases of the formation of the AACBC (American Association Of Comic Book Collectors). All 51 founding members thank you for your encouragement! If any CBM readers would like to be placed on the preliminary membership roster, Please send a SASE to AACBC, P.O. BOX 180534, CORONADO, CA 92178-0534. When all the details are finalized, we will mail all interested collectors and dealers membership materials. "It's been a long time coming . . ". Editor)

Dear Mr. Snyder,

Could you give me any information in regards to, and also a value on a *Superman* #2, Song & Adventure, with the original radio cast "Magic Ring", ©1947. It is made by Musette Records, Steinway Hall, Mfd. Picturtone Records. It is a hard cover album with two records with a six page comic-story. If you can give me any information it would be greatly appreciated. This is my second letter sent in care of *CBM*. Anxiously awaiting your reply.

— Ray Linton, Washington

(Ray, see last issues Marketplace Mail for John's reply. Editor)

Dear Gary,

Enclosed is payment for the great Zine your publishing. At last a mag for the real collector. I would just like to comment on a couple of things - your outstanding article or should I say thesis in Overstreet 20 was just incredible. I can see a lot of love for Silver Age DCs went into it. When I read it I was taken back to being 12 again ("1962") waiting impatiently for those great books to come out. After reading it and looking at those great covers. I said to myself, this guy loves Silver DCs as much as me. Onto a few great covers how about *Flash* #131 "wow". *Showcase* #24, *Superman* #146 - what happened? Did everybody forget about these great Curt Swan covers? Oh, one more thing. As far as Sleepers go and vastly undervalued books, how about *World's Finest* #71. First Supey, Bats team-up starting the run. Very scarce and it guides for about $250 - that's got to be a joke considering *Amazing Spiderman* #15 goes for $225. Well I've said enough being this is my first time

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writing a comic letter.

— Ed Ricciuti, New York

(Fan awareness of World's Finest #71 is spreading like wildfire. We all knew it would eventually happen. I am gratified that you enjoyed the Silver Age Chronology article in OPG #20. I still get "silver shivers" every time I gaze upon the incredible JLA cover by Carmine Infantino and Murphy Anderson on that issue. Whew, gives me the shakes just thinking about it! Editor)

Dear Editor,

Enjoyed Jeff Gelb's new column. Let's hear more from him. Michael Linns article was positively sensational as was auction report. I also really enjoyed both Alan Dulfon's article. I've enjoyed his writing since his first CBM entry. One suggestion though, is there any chance for longer and slightly more in depth articles? I know space is always a problem, but I would personally like to see an article or two similar to the length of John Snyder's contribution in *CBM* #8. You are the only thing out worth reading. If you stopped publishing I would really be bummed out!

—Jeffery Baumgardner, California

(Long articles are a bit tough to find space for, but we'll make room for a few in future. Thank you for your good words and don't worry about being "bummed out". CBM is planning to be around awhile! Editor)

Dear Gary,

Log me into the computer! (enclosed check for $24) Thanks. Best.

— Susan Cicconi, Massachusetts

(Susan, how much would it cost to restore my copy of CBM#1? Editor)

Dear Gary,

I would like to address what I think is a very important issue to our industry: Mail Order. I would like to see you do an in-depth segment on this issue in your publication. I have been buying mail order for about a year and have a number of experiences to draw from. It seems that most mail order dealers are willing to accept any item you wish to return without agitation, but almost always, their are a couple of items within your order that need returning. It has been my practice to start out ordering from a dealer with an order under a hundred dollars then increase as I learn to trust his grading and shipping methods. My orders range from $25 to $1200. What I am looking for is a way to make a difference and raise the level of honesty and accuracy from the beginning. I really think you could make a substantial difference with your knowledge of the industry and the respect you and your publication have earned...The only discussion I have seen on this topic was in Keith Contarino's letter to you in issue #9, "Finally I would like all collectors to take a good, honest look at their books and grade them accurately before they send them out". That is the kind of encouragement needed to raise the level of service associated with mail order purchasing. Thank you Keith. Please let me know your feelings on my opinions and idea of your doing an in-depth article. I would be happy to lend any assistance.

— Bill Milano, California

(I always recommend that customers begin with a few smaller (less than $100) orders so that they can get to know the dealer. If things work out well for the the first two or three orders, it is probably safe to try larger transactions. I also highly recommend contacting dealers by phone. It's a great way to head off potential problems and helps to establish a friendly relationship right from the start. My experience with mail order dealers indicates that the vast majority are honest and that they would eventually like you to become a reference for them. The comic book collecting community is a "tight knit family". Good news travels fast. Bad news even faster and we all know it! So, to quote an old time razor commercial, "feel sharp, be sharp, stay sharp"... or something like that. Thanks for all who wrote in this issue and thank you for reading. See you in the next issue of CBM. Editor) ◆

Attention CBM Subscribers:
Please check the issue number in the upper right corner of your mailing label. This is the last issue of your subscription and may indicate that it is time to renew. To avoid missing an issue of CBM, don't delay...renew today! Thanks.

Article and Author Quick Reference Index For *CBM* #1 thru #10

Because so many *CBM* readers have requested it, we have included in this issue a list of all the articles/features that were published in our first year. We would also like to take this opportunity to thank all the enthusiastic, supportive, and often brilliant collectors from around the world who have so generously contributed their time and talent for the enlightenment and entertainment of serious comic book collectors everywhere. Thanks also to the many advertisers and subscribers who make the publication of ***The COMIC BOOK MARKETPLACE*** possible.

As we enter into the second year of publication, one cannot help to be awed by the recognition and status now associated with our hobby. For many "old-timers", 1992 marks the 32nd year of "fandom... for those who look to the potential of the future, this is merely the beginning.

– Gary M. Carter, Jan. 20, 1992

ARTICLE TITLE	AUTHOR
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CBM Sleepers	Sean Linkenback
CBM Spotlight On Jerry Weist	Gary M. Carter
Letter From The Editor	Gary M. Carter
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4 G-VG	35.00	5 G-VG	35.00	6 G-VG	35.00	7 G-VG	35.00	7 G-VG	35.00	7 G-VG	35.00
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6 G-VG	35.00	7 G-VG	35.00	8 G-VG	35.00	9 G-VG	35.00	9 G-VG	35.00	9 G-VG	35.00
7 G-VG	35.00	8 G-VG	35.00	9 G-VG	35.00	10 G-VG	35.00	10 G-VG	35.00	10 G-VG	35.00
8 G-VG	35.00	9 G-VG	35.00	10 G-VG	35.00	11 G-VG	35.00	11 G-VG	35.00	11 G-VG	35.00
9 G-VG	35.00	10 G-VG	35.00	11 G-VG	35.00	12 G-VG	35.00	12 G-VG	35.00	12 G-VG	35.00
10 G-VG	35.00	11 G-VG	35.00	12 G-VG	35.00	13 G-VG	35.00	13 G-VG	35.00	13 G-VG	35.00
11 G-VG	35.00	12 G-VG	35.00	13 G-VG	35.00	14 G-VG	35.00	14 G-VG	35.00	14 G-VG	35.00
12 G-VG	35.00	13 G-VG	35.00	14 G-VG	35.00	15 G-VG	35.00	15 G-VG	35.00	15 G-VG	35.00
13 G-VG	35.00	14 G-VG	35.00	15 G-VG	35.00	16 G-VG	35.00	16 G-VG	35.00	16 G-VG	35.00
14 G-VG	35.00	15 G-VG	35.00	16 G-VG	35.00	17 G-VG	35.00	17 G-VG	35.00	17 G-VG	35.00
15 G-VG	35.00	16 G-VG	35.00	17 G-VG	35.00	18 G-VG	35.00	18 G-VG	35.00	18 G-VG	35.00
16 G-VG	35.00	17 G-VG	35.00	18 G-VG	35.00	19 G-VG	35.00	19 G-VG	35.00	19 G-VG	35.00
17 G-VG	35.00	18 G-VG	35.00	19 G-VG	35.00	20 G-VG	35.00	20 G-VG	35.00	20 G-VG	35.00
18 G-VG	35.00	19 G-VG	35.00	20 G-VG	35.00	21 G-VG	35.00	21 G-VG	35.00	21 G-VG	35.00
19 G-VG	35.00	20 G-VG	35.00	21 G-VG	35.00	22 G-VG	35.00	22 G-VG	35.00	22 G-VG	35.00
20 G-VG	35.00	21 G-VG	35.00	22 G-VG	35.00	23 G-VG	35.00	23 G-VG	35.00	23 G-VG	35.00
21 G-VG	35.00	22 G-VG	35.00	23 G-VG	35.00	24 G-VG	35.00	24 G-VG	35.00	24 G-VG	35.00
22 G-VG	35.00	23 G-VG	35.00	24 G-VG	35.00	25 G-VG	35.00	25 G-VG	35.00	25 G-VG	35.00
23 G-VG	35.00	24 G-VG	35.00	25 G-VG	35.00	26 G-VG	35.00	26 G-VG	35.00	26 G-VG	35.00
24 G-VG	35.00	25 G-VG	35.00	26 G-VG	35.00	27 G-VG	35.00	27 G-VG	35.00	27 G-VG	35.00
25 G-VG	35.00	26 G-VG	35.00	27 G-VG	35.00	28 G-VG	35.00	28 G-VG	35.00	28 G-VG	35.00
26 G-VG	35.00	27 G-VG	35.00	28 G-VG	35.00	29 G-VG	35.00	29 G-VG	35.00	29 G-VG	35.00
27 G-VG	35.00	28 G-VG	35.00	29 G-VG	35.00	30 G-VG	35.00	30 G-VG	35.00	30 G-VG	35.00
28 G-VG	35.00	29 G-VG	35.00	30 G-VG	35.00	31 G-VG	35.00	31 G-VG	35.00	31 G-VG	35.00
29 G-VG	35.00	30 G-VG	35.00	31 G-VG	35.00	32 G-VG	35.00	32 G-VG	35.00	32 G-VG	35.00
30 G-VG	35.00	31 G-VG	35.00	32 G-VG	35.00	33 G-VG	35.00	33 G-VG	35.00	33 G-VG	35.00
31 G-VG	35.00	32 G-VG	35.00	33 G-VG	35.00	34 G-VG	35.00	34 G-VG	35.00	34 G-VG	35.00
32 G-VG	35.00	33 G-VG	35.00	34 G-VG	35.00	35 G-VG	35.00	35 G-VG	35.00	35 G-VG	35.00
33 G-VG	35.00	34 G-VG	35.00	35 G-VG	35.00	36 G-VG	35.00	36 G-VG	35.00	36 G-VG	35.00
34 G-VG	35.00	35 G-VG	35.00	36 G-VG	35.00	37 G-VG	35.00	37 G-VG	35.00	37 G-VG	35.00
35 G-VG	35.00	36 G-VG	35.00	37 G-VG	35.00	38 G-VG	35.00	38 G-VG	35.00	38 G-VG	35.00
36 G-VG	35.00	37 G-VG	35.00	38 G-VG	35.00	39 G-VG	35.00	39 G-VG	35.00	39 G-VG	35.00
37 G-VG	35.00	38 G-VG	35.00	39 G-VG	35.00	40 G-VG	35.00	40 G-VG	35.00	40 G-VG	35.00
38 G-VG	35.00	39 G-VG	35.00	40 G-VG	35.00	41 G-VG	35.00	41 G-VG	35.00	41 G-VG	35.00
39 G-VG	35.00	40 G-VG	35.00	41 G-VG	35.00	42 G-VG	35.00	42 G-VG	35.00	42 G-VG	35.00
40 G-VG	35.00	41 G-VG	35.00	42 G-VG	35.00	43 G-VG	35.00	43 G-VG	35.00	43 G-VG	35.00
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42 G-VG	35.00	43 G-VG	35.00	44 G-VG	35.00	45 G-VG	35.00	45 G-VG	35.00	45 G-VG	35.00
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45 G-VG	35.00	46 G-VG	35.00	47 G-VG	35.00	48 G-VG	35.00	48 G-VG	35.00	48 G-VG	35.00
46 G-VG	35.00	47 G-VG	35.00	48 G-VG	35.00	49 G-VG	35.00	49 G-VG	35.00	49 G-VG	35.00
47 G-VG	35.00	48 G-VG	35.00	49 G-VG	35.00	50 G-VG	35.00	50 G-VG	35.00	50 G-VG	35.00
48 G-VG	35.00	49 G-VG	35.00	50 G-VG	35.00	51 G-VG	35.00	51 G-VG	35.00	51 G-VG	35.00
49 G-VG	35.00	50 G-VG	35.00	51 G-VG	35.00	52 G-VG	35.00	52 G-VG	35.00	52 G-VG	35.00
50 G-VG	35.00	51 G-VG	35.00	52 G-VG	35.00	53 G-VG	35.00	53 G-VG	35.00	53 G-VG	35.00
51 G-VG	35.00	52 G-VG	35.00	53 G-VG	35.00	54 G-VG	35.00	54 G-VG	35.00	54 G-VG	35.00
52 G-VG	35.00	53 G-VG	35.00	54 G-VG	35.00	55 G-VG	35.00	55 G-VG	35.00	55 G-VG	35.00
53 G-VG	35.00	54 G-VG	35.00	55 G-VG	35.00	56 G-VG	35.00	56 G-VG	35.00	56 G-VG	35.00
54 G-VG	35.00	55 G-VG	35.00	56 G-VG	35.00	57 G-VG	35.00	57 G-VG	35.00	57 G-VG	35.00
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56 G-VG	35.00	57 G-VG	35.00	58 G-VG	35.00	59 G-VG	35.00	59 G-VG	35.00	59 G-VG	35.00
57 G-VG	35.00	58 G-VG	35.00	59 G-VG	35.00	60 G-VG	35.00	60 G-VG	35.00	60 G-VG	35.00
58 G-VG	35.00	59 G-VG	35.00	60 G-VG	35.00	61 G-VG	35.00	61 G-VG	35.00	61 G-VG	35.00
59 G-VG	35.00	60 G-VG	35.00	61 G-VG	35.00	62 G-VG	35.00	62 G-VG	35.00	62 G-VG	35.00
60 G-VG	35.00	61 G-VG	35.00	62 G-VG	35.00	63 G-VG	35.00	63 G-VG	35.00	63 G-VG	35.00
61 G-VG	35.00	62 G-VG	35.00	63 G-VG	35.00	64 G-VG	35.00	64 G-VG	35.00	64 G-VG	35.00
62 G-VG	35.00	63 G-VG	35.00	64 G-VG	35.00	65 G-VG	35.00	65 G-VG	35.00	65 G-VG	35.00
63 G-VG	35.00	64 G-VG	35.00	65 G-VG	35.00	66 G-VG	35.00	66 G-VG	35.00	66 G-VG	35.00
64 G-VG	35.00	65 G-VG	35.00	66 G-VG	35.00	67 G-VG	35.00	67 G-VG	35.00	67 G-VG	35.00
65 G-VG	35.00	66 G-VG	35.00	67 G-VG	35.00	68 G-VG	35.00	68 G-VG	35.00	68 G-VG	35.00
66 G-VG	35.00	67 G-VG	35.00	68 G-VG	35.00	69 G-VG	35.00	69 G-VG	35.00	69 G-VG	35.00
67 G-VG	35.00	68 G-VG	35.00	69 G-VG	35.00	70 G-VG	35.00	70 G-VG	35.00	70 G-VG	35.00
68 G-VG	35.00	69 G-VG	35.00	70 G-VG	35.00	71 G-VG	35.00	71 G-VG	35.00	71 G-VG	35.00
69 G-VG	35.00	70 G-VG	35.00	71 G-VG	35.00	72 G-VG	35.00	72 G-VG	35.00	72 G-VG	35.00
70 G-VG	35.00	71 G-VG	35.00	72 G-VG	35.00	73 G-VG	35.00	73 G-VG	35.00	73 G-VG	35.00
71 G-VG	35.00	72 G-VG	35.00	73 G-VG	35.00	74 G-VG	35.00	74 G-VG	35.00	74 G-VG	35.00
72 G-VG	35.00	73 G-VG	35.00	74 G-VG	35.00	75 G-VG	35.00	75 G-VG	35.00	75 G-VG	35.00
73 G-VG	35.00	74 G-VG	35.00	75 G-VG	35.00	76 G-VG	35.00	76 G-VG	35.00	76 G-VG	35.00
74 G-VG	35.00	75 G-VG	35.00	76 G-VG	35.00	77 G-VG	35.00	77 G-VG	35.00	77 G-VG	35.00
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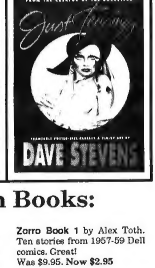

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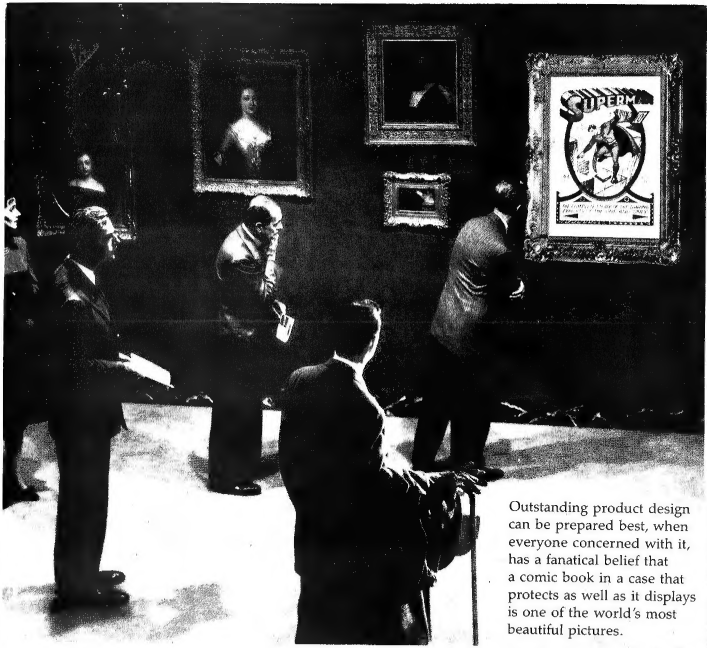

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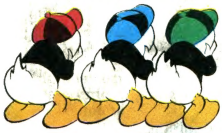

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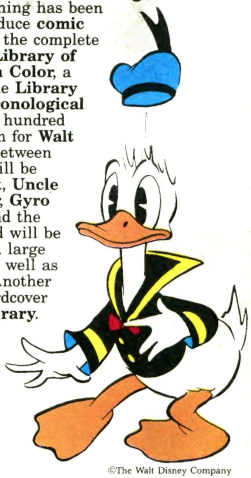
Gladstone Publishing has been licensed to produce **comic book albums** of the complete **Carl Barks Library of Walt Disney's Comics and Stories in Color**, a four-and-a-half-year project beginning in January, 1992. The **Library** will consist of fifty one (51) albums reprinting in **strict chronological order**—by popular demand—all of the two thousand, five hundred forty one and one half (2,541½) pages of interior art drawn for **Walt Disney's Comics and Stories** by the Old Duck Man between 1943 and 1966. The whole Duck Family will be there, including **Donald Duck**, **Uncle Scrooge**, **Gladstone Gander**, **Gyro Gearloose**, **Daisy Duck**, and the **Junior Woodchucks**! Included will be two rejected ten-pagers and a large percentage of Barks' covers, as well as selected text reprinted from Another Rainbow's now completed hardcover **Carl Barks Library**.

Each consecutively numbered monthly issue containing five stories will be square bound with stiff covers on quality paper, oversized at 8½"×11" and beautifully computer colored in the usual Gladstone tradition.

As a **special bonus**, each album will be packaged in a see-thru bag containing a full-color Collector Trading Card of the highest quality that will highlight panel art depicting one of **Carl Barks'** best loved **Heroes and Villains**.



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The card accompanying each album can be clearly seen through the transparent bag. Four different cards will be distributed each month from a total of 52, but the selective collector will be able to get the cards he wants without having to buy duplicate albums. Subscribers will receive a different one of these cards with each issue. These **Heroes and Villains** Trading Cards by Carl Barks **will not be offered anywhere else nor sold in packs**!

Affordably priced at $8.95 retail, issue #1 ships in January. These will be permanent in-stock items for all stores!

GLADSTONE/DISNEY ALBUM SUBSCRIPTIONS

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A savings of **$3.70** *off the single copy price for six issues, and* **we** *pay the postage!*

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